

Theatre Australia

TV SPECIAL

Listings, Crawford's
Acting, TV vs Theatre

Plus Peter Kenna
Jill Perryman
Reviews



Where East meets West and the



of the 1979 Festival of Perth

of the 1979 Festival of Perth



of the 1979 Festival of Perth



The 1979
Festival
of Perth

Nimrod Theatre
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Surry Hills NSW 2010
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NIMROD

Nimrod Upstairs
from Wednesday
31 January

Makassar Reef

Alex Burn

director Kim Horler

designer Wendy Dickson

Aaron Dryden, Davy Francis, Julie Hadzopeth, Bill Hunter,
Sandra Lee Peterson, Monique Reimers, Sean Scully,
George Shevtsov

Octagon Theatre
Perth
from Thursday
22 February

Romeo and Juliet

William Shakespeare

director John Bell

designer Kristian Fredrikson

composer Nicolas Lyon

Craig Ashley, Simon Burke, Peter Collingwood, Garry Duggan,
Drew Fensytha, Mel Gibson, Peter Kowitz, Keith Lee,
John McTernan, Angela Punch, Matthew O'Sullivan,
Michael Smith, Sonja Talla, Anna Volkov, Kerry Walker

Presented at the Octagon
by The Festival of Perth
Sponsored by
Perth Building Society

Nimrod Downstairs
from Saturday
10 February

Hancock's Last Half Hour

Heathcote Williams

director Graeme Blundell

designer Peter Corrigan

Bruce Myles in a Hoopla Production from Melbourne

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Theatre Australia



February 1979

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QUOTES & QUERIES



Gary McDonald
also Norman Corbett

REHEARSING NIGHT & DAY

STEPHEN BARRY, Artistic Director, National Theatre Perth: Director Australian Premiere Tim Stoppard's Night & Day.

First day of rehearsal interrupted by news from playwright, one I phone has this evening! Happily Tim is not here but has remained a whole chunk of Act Two and it has only just been incorporated into the London production and he wants us to use it. Should I phone Stoppard daily? Not. He also mentions that the latest script might have "we got it" it contains "Subsequent of various enlargings" which we can ignore if we like but our guide: Any way he will be with us for the last week of rehearsals (hehe)

It's good to have no past records to go on and for once Perth is not in focus. No doubt the critical columns will soon be gathering on the telegraph wires across the Nullarbor — surely we have come of our last evening of the job. Remember that the National Theatre refers to Stoppard "Australian leading" and one wonders what they're on about. Tim suggests a highly professional Australian production but certainly not over-sympathetic.

Will we manage to get the pop on stage and will the art perform the indicated transformation? Obviously go out back to rehearsal barnyard for the phone and hoping all goes well for what some have termed "A new organism" in Stoppard's writing. Is it more Steven than his other works? I think I will phone him on that one tonight yourself. Cheers

TOWARDS AN AUSTRALIAN BALLET

MARILYN JONES, Artistic Director, Australian Ballet.

I actually take up my appointment on 30th January, and the contract is for twelve months. Of course I'm hoping that all will go well and it will be a longer term job. I think the most important thing is that an Australian has been chosen and I would have been happy, too, if it had been another Australian than myself. The repertoire is already set for this year, although I had no say in it. I think it is quite a good one. My main role will be working with the dancers and working out a repertoire for 1980.

One plan I have is to set up a choreographic workshop between the Company and the Australian Ballet School. There have been complaints that we don't do enough experimental work, but it is hard for dancers to fit it in with performing. My idea is for one or two dancers at a time, who want to do choreographic work, to use last year's holiday studies for their experiments — and the 3rd years will probably be the dancers who will come into the company.

I take issue to our Australian post-1960s artists not just rely on the overseas people in the rehearsal period this year James Carrasco will be teaching, and Lucien Abreu later on. And it seems to me some directors in principal standards as we don't always live up to our own.

For myself I want to explore sometime for ballets, and so overseas for the Company other things are tentative at the moment. In general I hope to follow the lines the Company has taken. I do think it is primarily a classical company but doing some contemporary works also. I think we must find more Australian choreographers, and do good Australian works to keep in the repertoire — partly so that when we do our overseas we have something of our own to show and not just second hand work."

HOOPLA'S 1974 SHOW

GRAEME BLUNDELL

Five would have believed it a few months ago but at the Hoopla seminars into yet another year of artistic, popular, avant garde splended (splendid) emotional personal literary spectacle. Australian American British Continental, all singing all dancing musical musical personal musical, Royal Lateral Musical activity.

We have gazed on the past months of frantic activity and decided that we should return the appreciation lightly. 1975 will be the musical not

quite as before.

DOWNSTAIRS As International Free People's Spectacular

First up we welcome the Peking Puppets. Having from the People's Republic of China for 15 performances only (but 16.20). An extraordinary blending of the traditional Chinese art of glove puppetry with brilliant theatrical realism. The Company is bringing over 100 puppets on a tour arranged by People in conjunction with the Department of Foreign Affairs in part of the cultural programme of cultural relations with the People's Republic of China.

Then we have English Folk Songs and Stories (First A Moment Jeremy Taylor Lane (but 20 Feb.)) Jimmy Taylor has released records, written songs musically performed and toured with Spike Milligan worked in cabaret and developed his own show for ITV. Jimmy Taylor is being presented in association with the Victorian Arts Centre.

Finally, in conjunction with the Maccabiah Festival plans to present the Tasmanian Puppet Theatre in special daytime performances for children.

In the early Maccabiah evenings the popular Australian recording artists Margaret Rutherford and Bob Hudson will appear in a show 'n' from the Festival of Perth, *The High And The Mighty*.

Goodness Only by Eve Merriam opens Downtown March 16. Directed by Graeme Blundell, the cast of this room New York includes Geraldine Turner, John McGovern, Barry Holden, Aaron Marcus, Alan Patten and Lolly Clark and is choreographed by Nancy Rayer. Set in a sort of the-century gentlemen's club this urban entertainment deals in a most engaging way with women and men through songs and jokes of the period. There is a handsome surprise — all the men are played by women. The show won a rife of Critical New York.

No Man's Land the important Peter play set between reality and imagination, amazingly has not been produced before in Melbourne. It was first produced by Prior Hall for the National Theatre in London with Ralph Richardson and John Gielgud for whom it was extraordinarily successful.

The Puppet Show and How They Write It by Frank Hilderby — The best like only's Australian material of recent years, wit, irony, funny and literary/historical men as well — is about a startling theatre troupe in 1888, producing capital Shakespeare in agricultural shires and country towns, who derive a new musical show based loosely on the madhouse story of London's Jack the Ripper.

And *Musical For Musicians* by William

O & O

Shakespeare — a new book series created
written by Mark Caplan. With a program
LIPAL ALICE of Miss Howard's Shakespeare by
Dorothy Howard. Plays by Harry Gaskin.
Miss Alice by Angus Wrenberg and The
Amateur by (Henderson Williams)

Don't miss the interesting tour of Graham Mundy's production of *Heartstone* by William Somerset Maugham's *Last Night with These Men* at Two Harwood Opera at the National Theatre from Saturday 16th February. Negotiations are almost ready for an interesting tour in the East End of 1979 of Harold's BUSH to the ~~WOMEN~~ BUSH on EVELINGHURST (1979).

TECHNICAL FESTIVAL

Abstract

The 1979 Orange Festival of Arts will take place from March 23rd to April 1st. This will be the eighth festival. Festival is to take place on the campus, revolving around the magnificent Orange Civic Center Theater Complex. The Orange Festival is the largest provincial festival in Australia and while maintaining the character of previous festivals we have introduced many new-facets to the festival for 1979 as an attempt to bring every form of culture to the whole community. Major emphasis in the 1979 festival has been placed on getting the community involved in the planning of the festival — not merely being "with and from the people", but "to and for the people". The eighth Orange Festival of Arts promises to be a momentous event in the vibrant and performing arts on campus and stimulating just two weeks involving the whole Orange-Missiona community.

John Tucker has been appointed to direct the major drama production for 1979. His production will be staged by the Orange Theatre Company and is to be the twenty-four *Lysistrata* by the Greek dramatist Aristophanes.

Lunch hour theater will involve the whole region with the appointment of a Regional Director who will travel continuously preparing the 18 groups for the lunch hour productions. Pub theater outdoor theater will also play a major role in the festival activities.

The new Orange Cove Center built at a cost of close to \$1,000,000, includes a new "live" theatre. The theatre has already been acclaimed as being the best outside the capital area, and is fully equipped with the very latest acoustic, lighting and sound equipment.

PUMFEST IN PERTH

Training Skills and Knowledge Development

The Western Australia chapter of the Variety Club of Australia invites all Perth area WA — and that includes the Pacific Taffies! Poldas! Poldas! Gaudies! and anyone lucky, as well as all those Sandpaper, Crowmants, Banana Bandits, Apple-ants and Koko salubers! and friends to join somewhere on the world — to the first Annual POMFEST to be held at the Clarendon Show grounds on Saturday June 26th 1978 from 4 to 6pm.

[illegible]

The Varsity Clubs POMFESS welcome everyone to this massive holiday party that will celebrate the British origins of the settlement. Just because Minerva is December.

POMFRET will be a combination of all that is British, whether it be a British League night, Monday Clasp, Blackpool pot or society pot pulled into one great happy event. There'll be some of the famous English hosts there, as well as some of the fine Australian Beers to help wash down the great food and all homemade Burgers and Mash, Eggs (and a Yorkshire pudding, Black Pudding, Faggots and Plum Bait Cornish Pudding, Hot English Pork & Chops, Haggis, Cockles and Mussels, Shepherd's Lunch and Waffles to name just a few and the list is endless) includes non-meat catering to all vegetarians. There are fireworks, top prizes and wonderful dance prizes – even a holiday in the UK for some lucky person. There are also dozens of raffles, Greatland and Blackpool rail and souvenirs which will bring back happy memories of the UK.

The Varsity Club of Australia (VAA), dedicated to helping underprivileged and handicapped children in Australia and locally from POMFEST and the organization is in the capital funds of experienced organizers with many years of public involvement behind them in both WA and the UK, as well as in very successful. SEE US! TALK TO US!

Enquiries to: DOMESTIC Variety Club
(R.A.L.) Box 415 West Perth, W.A. 6005

LEARNING IN HINDI

[illegible]

"I only have a small part in *The New Yorker* Foundation, but I'm very honored to have been one of the few in the last of Literary Antiques through his films for some time — never having seen any of his stage work before — and lived it all clearly and then I'm spending life. Now I'm sitting in on an important conference in 1988, because of fascinating to be around while he's working. He's such a great man, he gives ideas a lot of space and freedom in which to work so you can't go and into what you're not good. And in spite of that he's got a very definite view of what he wants, which he will stubbornly pull together in the end.

It's very much a learning production for me, and I'm also understanding the James Bond role. So I have that to think about too. Amsterdam works very solidly on weekends, with a lot of champagne and no fancy business. All very contained. I hope he will be asked back to do something other than light comedy like a *Chickadee* or something would be terrific. He really knows how to handle people actors with intelligence and a bit of probing you just that is

Rachel Roberts is also very good to work with because she's just so normal. She has a big work load, but doesn't play nice at all, is very friendly outside the office."

THE CLARENCE PRESS

A High Court action for defamation brought against Dr Philip Parsons, Chairman of Currency Press Ltd Sydney, by Mr Lloyd Davis, partner, of Perth, former husband of the author Dorothy Hewson, has been withdrawn.

Dr Parsons and Mr. Hadden have agreed that the plays, *The Chapel Perilous* and *The Fairy Hylton Story* by Dorothy Hewitt, may henceforth be performed anywhere throughout the world without legal objections by Mr. Dorsey Hadden in the State of Western Australia, and that no further legal action will be taken against Dorothy Hewitt with regard to the alleged defamations. No statements have been made by either side and each party will bear his own legal costs.

The case has been followed with wide interest and concern by authors, publishers, librarians, teachers and bookstores because of its implications for education and the book industry.

The *Financial* said yesterday he had decided to settle on the present terms because of the uncertain state of the law on literary defamation and financial hardship as a result of the *Diogenes* action which had forced withdrawal of the books from Corgis Press's distributors Cambridge University Press, while the action continued.

The work was issued in April 1977. The *Chapel Perilous* was published in 1973 and by then was in its third edition. The *Polly Willow Story* had been published in August 1976 in a volume with the play *Sam Stone and Notes for Dedic*.

A literary defence fund was initiated in Victoria by Professor Ian Turner, Professor of History at Monash University and the playwright David Williamson to assist in bringing a test case to court to clarify the position of the creative writer and biographer under the present laws of defamation. Dr Parsons said he much rejoiced that the case should not have been this as caused by bringing it to trial and he was deeply grateful for the support he had received from the literary community. His legal advice, had been, finally that such a case would not be argued on terms which could make it a test case.

"The practical reason why publishers do not litigate more like this is that the return on very few lawsuits would begin to meet the cost of a legal action and each lawsuit directed funds which should be committed to new books. In the case of many but the largest publishing houses the cost of winning is uneconomic and the cost of losing ruinous. As a result of this situation the mere threat of legal action is sufficient to reflect commercial damage on an author and publisher even if the merits of the case are unproven."

Dr Parsons gave evidence to that effect, before the recent Law Reform Commission of Inquiry into the law of defamation. He pointed out to

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at the
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65
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JOHN BELL director of the Venetian Twins

KATE FIELDPATRICK as Marguerite Gauthier



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TO SAT MARCH 24

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by **JOHN CHAMBERLAIN**
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Gauthier in this grand French classic

ENGLAND

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TO SAT AUGUST 4

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May 23rd - *For a Boy's Fading Melodrama*

June 27th (New play) *How play*
by Anthony Heintz

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FORECOURT FALLS SHORT

New Year's Eve at the Opera House in Sydney attracted approximately 100,000 guests to gaze at the fireworks of the beginning of the New Year. However 200,000 people do not fit comfortably on the forecourt of the Opera House which is an first and one half hectare of land. You would think that Mr. Lane, the designer of the \$100 million complex would have had the forethought to plan for such events. It seems the promoters are supporting the Opera House at last but they are looking at their concerns for outside Mayors of the Australian Opera were so large. The Opera House on the steps of the new popular forecourt we may have our astronomically inflated landmark paid for by the rest of the country.

NO BODIES ALP

Mr. Warren Mitchell, international star and former seven years for the publication recently discussed his short career with a national television news programme saying "the unfortunate thing about my career is that I got caught". Mr. Mitchell was complaining about the lack of efficiency by Australia working in the theatre "whatever anyone says to me, no matter what, I'll be right". I wonder with few that nothing will be done. I am sure that this is not always the case. Just because Australia has plenty that may not be used in the U.K. does not mean we are any different any, we risk in western theatre.



Ms Lucy Wagner & Mr. Lowen Partridge

NOON'S REVIEW

In January 1978 Mr. Bill Collins - movie buff, critic of almost anything and variety enthusiast was approached by a television production company to be anchor person in a new show based around film, theatre and the arts in general. Well as it happened, nothing ever came of this tremendous idea until now, nearly ten years later, a show of similar concept will be on the airwaves. It's a Newsworld NSW. And yet you cannot find the first

show that will air on any new show. Mr. Collins

Mr. Lowen Partridge is a former Sydney based television journalist joins NBN's modern theatre series. My Lucy Wagner can act in the new show, *Reverie* which premiered last month. Mrs. Partridge and Wagner assure me there will be interesting interviews in every show, however at the time of writing there were no confirmed guests for February. My guess is that Mr. Don Collins will be talking to *Reverie* about a new film, *The Woman Who* directed by Mr. Collins and starring Victor Spinetti.

STC SCHOLARSHIP

Adèle Kohn, the first wife of Mr. Don Collins, actor, writer, and one of the first of South Australia was a member of the State Theatre Company of South Australia and a scholarship in acting has been named in her honour. It will be offered to a young person from the land of the Swan River. No guarantee in the near future. The only problem with the scholarship is no fee yet, though funds have been raised to support it. The STC need £30,000 and donations to date amount to around half that. A relatively small total. The scholarship means that the successful applicant will train as an actor for three years with the company and then be granted a one year contract. Donations so that scheme can be deductible through the AETC to help out other some support.

A CHERRY FRIEND

Mr. Brian Thomson designer of such great shows as *Supper* and *The Rock*, *Mersey* Show for Australian Theatre and the West End will join Australia's last City of Theatre, Dame Edna (Sydney) in the past in New York. Mr. Thomson turned down Dame Edna's offer to Mr. Barry Humphries came to design their current season he now running in the West End. Why? Because the Patrick White and Ben Sherrin will join together once again to produce one of Mr. White's plays. This time it is *A Cherry Seal* for the Sydney Theatre Company. Last time it was *Big River* for the old. Old time which by the way was the last theatre company's most successful show. The collaboration of White, Sherrin and Thomson with *A Cherry Seal* opened last month at the Opera House (Sydney Theatre) (Sydney). By the way you said the I will have, upon the show sorry I can't repeat on how it was - then again you probably already know how does it go. What the hell are I writing this column for anyway?

CIGARETTES IN THEATRE

What's the story about the Brown and Hodge Company joining with Western Australian Mr. Michael Edgely to produce their next production around Australia? Brown and Hodge pulled out of the film industry some years ago, maybe they are a higher level in theatre - I do. Mind you I also hear that some directors of W.D. & H.O. Wills (makers of Brown and Hodge) are considering investing primarily into film? to cut into industry could be all that better.

TRUFFLES

LICENSED FRENCH
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LETTERS

Dear Sir,

The August issue of *Theatre Australia* included a letter from W P Ryan of the Canberra Repertory Society requesting information on Maud Jeffries and John Knight. They were prominent in Australian theatre at the turn of the century, performing, under Williamson management, with their own Knight/Jeffries company and Perthshire Tree's Company. We have some biographical notes in *My Rose* together with a list of sources in our library.

I welcome the opportunity to bring the Deane Wolstone Library and Archives of the Performing Arts in the Sydney Opera House to the attention of your readers and urge them to avail themselves of our reference service by phone or letter or by visiting, between 9 a.m. and 5 p.m. Monday to Friday. The collection now includes over 4500 volumes and 450 serials on the performing arts, including music.

Our archive contains a diversity of materials including photographs, posters, programmes, sound recordings costume and set designs, set models, business records and other memorabilia.

Our principal interest in Australian theatre and drama, and, under the sponsorship of Philip Industries Holdings Ltd, we have begun collecting available publications, periodicals, articles and actual material. We are also working systematically through sources in the library to establish a comprehensive index on the subject.

Performing arts archives depend on the generosity of private collectors and theatre companies for donations of materials. We are most grateful to the donors companies and

individuals throughout Australia who responded to our request for material and are continuing to send such basic items as programmes, posters and clippings to us.

I would also like to give a plug to the Australian Film and Television School Library whose Librarian, Peter Wagner, drew my attention to his Ryan's earlier letter. That library has an excellent collection of material on film and television and like the Sydney Opera House Library is freely available to people in the entertainment industry to researchers and those with a more casual interest in the subject.

Yours faithfully,
Paul Bentley
Librarian
Sydney Opera House

Dear Sir,

I do have to sympathise with your trial about his review of my play, *Flintline*. The poor man, having it at first being a bit, while everyone around him was laughing. However, his simple review came as no surprise, before the success opened in Canberra three different people at three separate occasions advised me that the *Theatre Australia* entry "would ban the play". It makes me wonder then, what sort of critic it is whose prejudices are so widely known and which can be so accurately predicted.

Yours sincerely,
Roger Hall
University of Otago,
Dunedin, NZ.

Dear Sir,

I must protest at the way that my wife and I have been dragged into the Perth Playhouse controversy by Katherine Westham. I should have thought that we, in common with the "old ladies at the Kamilaria Club", have nothing to do with the case, anything (though it may be to find we have at last found something in common with the seal ladies).

Since we have been so involved I feel obliged to put the record straight. Putting the record straight has been almost a full time occupation with the union that which watched business begin. The "conscientious correspondence" conducted by me has been in the main directed at advising persons in charge of literary circles of the terms of various statements and explanations obtained by me and my wife and children in the course of our various legal actions. Normally, such correspondence would be carried out by one's solicitors but my wary good friends in the legal profession who have acted for me gratuitously (as is the custom naturally expect me to do my own work where I can).

The only exceptions to this have been occasional letters advising some of Mr Hewitt's sympathetic supporters who, in complete ignorance of the facts and with apparent disregard of the moral issues involved have proclaimed the right of literary people to invade the privacy of others, to tell lies about them and even to attack their handicapped child.

Yours faithfully,
L L Davies
Perth, WA.



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Drake University Catalog

THE NEW, 4-COLOR, 128-PAGE THEATRE PROGRAM
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The University plans to conduct a program of Community Theatre in 1979 and applications are invited for the position of Drake University Manager with the Drake University Theatre Project located in Burlington, New York.

The position is a full time position within a professional company of fine working in community theatre in Burlington.

The successful candidate will be expected to divide his/her time between managing the company and acting as a member of the community.

Drake University, Burlington, New York, is an equal opportunity institution.

Applications close on 15 January, 1979 and should be sent to the Drake University Theatre Project, Drake University, Burlington, New York 13310.

For more information concerning this position, please telephone inquiries to (518) 481-5500. The University will be closed from 15 December 1978 to 15 January 1979.

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Burlington, New York



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SPOTLIGHT

Jill Perryman: Our Leading Musical Comedy Star

Ray Stanley pays tribute to a beloved actress honoured by the Queen in the New Year List.

"Hi, this is going to make a star out of you", said a well known theatre figure, who should have known better, on the first night in Melbourne of *Alone*.

The reference was to Jill Perryman's performance as Miss Hainigan, the effervescent waitress.

Constantly being discovered and singled out as 'star' material, is something Jill has had to cope with over the years. It certainly has not made her big-headed in any way, and probably has gone to increase and test the other.

There can be no doubt that Jill is our leading musical comedy star, a true professional to the fingertips, dedicated in her work and always conscientious. Beloved by all who work with her, there never is the slightest sign of temperance or ego. Neither is there anything theatrical about her: none of that business one so frequently associates with the theatre world, where respect is but a day-to-day currency. If Jill happens to be critical of any fellow artist, it is always said in the kindest of terms, never waiting to hurt, and only said to those she knows will not damage her confidence.

A very cherry, mature person to meet, with quite a businesslike govt in her make-up and talking a lot of good-spirited common sense and unobtrusively making you feel comfortable as well as, that at the back of everything, as well as hard work, luck, and not accident has got her where she is today. She admits to having very few theatre people amongst her closest friends at the same time saying that really she and husband Kevin Johnson are main links.

Yet Jill comes from a theatrical family. Her father was Bill Perryman, a baritone with P.C. Williamson, and her mother, whose stage name was Des Dorel (and whose Jill admires was very very pretty!) understudied Gladys Moncrieff.

If that cliché 'born in a truck' can apply to anyone it certainly does to Jill. Her parents were back in a touring production of *White Fawn* Act and she had (staggered) some \$5,000 miles around Australia by the time she was two. The production visited some very obscure places. It was attached to World's Circus, which would perform so many days and then be followed by performances of the musical.

Jill has been told by her mother that once, at the age of two, she learned on stage from the wings to join her parents, and stopped the show

(something she has been doing ever since). Her appearance so delighted the audience it became a regular occurrence and a teenage Tyrolean costume was made for her. Jill still possesses it.

When the tour of *White Fawn* Act ended, Bill Perryman joined the Travels Circus, but Mrs Perryman's time was now taken up with the children. Jill's older sister is the highly acclaimed actress Diane Perryman, of whom Jill is very proud, there is also a younger brother. They are a close family. Jill Perryman eventually became an actor's assistant with B.Y.

Jill started then from the stage at the age of three and cannot recall, as a child, wanting a theatrical career. Her ambition was to be a lady teacher or work in a dry-cleaning shop!

It eventually of course Jill did change her mind about the stage. JCWs were always asking her people to audition. According to Jill one had to fill up an application form at the stage door for an audition — and JCWs never seemed to be heavy. Jill filled up several of those forms, but it took a year before she was auditioned — for *South Pacific*.

After *South Pacific* she worked in several JCW musicals: *His Sister Four Wives*, *The Pyrene Game*, *Cheer Up* and *Call Me Madam*. She would sometimes play small roles and understudy the leading lady — in *Call Me Madam* it was Eve Hagen, for whom she stole an act performance.

In *The Pyrene Game* director Fred Harter recognised a hidden talent in Jill against the advice of others (not her as the plump 30 year old secretary). Jill wanted an audition but in the role and in many ways shows her current part of Miss Hainigan to that: just as the show and making her more (her Maibie helped her) inside the director so, she doctors, the show her Miss Hainigan gives her the feel for the role.

Between musicals she appeared in a number of the famous Phillip Street Theatre series, which was good all-round training as she had to step in and out of several different characters, and was given opportunities to sing and display her business.

When Jill played *Rosie* in *Carnegie* (which Kaye Ballard created on Broadway) she usually stole the show and audiences and critics loved her in the part, although the musical itself was a flop.

Jill plays tribute to *Kate Winslet* for first using her potential and having faith in her



Jill Perryman as Miss Hainigan in *Alone*



Spotlight

abolished by offering her the female lead in *Stop The World I Want To Go On?* Regularly she had to decline as at the time she was carrying her second child.

Neva Hill portrayed Miss Mollie in *Hello Dolly*, again underlining the leading lady, and playing for her a great many roles in *Splash*.

Then came perhaps Hill's biggest success — the Broadway role of Patsy Stone in *Funny Girl*. It was a very shorty part, and in Australia Hill became an overnight star as a "People who love Richard Gere" and then Hill, frequently declared Hill was better. She came within a hair's breadth of sitting over from Broadway to the London production. Had she done so there can be little doubt she would now be an international star, and strongly enough New Zealanders will the further she has travelled. She has no regrets about not playing in London. "It was not meant to be", she simply says.

Following *Funny Girl* there came the Mary Martin part in the musical for two: *I Do / I Do* — in which she neatly topped the show singing "Flamingo Appear". In an Australian version musical version of Presley's *Howe the Air Marine* staged not very successfully by Philip Productions, under an all-star cast, Hill chose in the lead-up role of the actress Eileen Grealy.

Again the role of the show in *Mr. No. Name* at Lucille, which toured the RCV circuit for two years. There was Broadway's *A Little Night Music*, in which Hill seemed rather miscast as Charlotte, but her professionalism got her by.

More recently she has been in the Music Loft Theatre Restaurant's revue *Looking Lady* (which she played at St Martin's in Melbourne) in which she was able to display so many aspects of her talent. This was followed with a tour, there stopping on Hill's part in the marvellous *Sail By Sail By* production.

And now she is playing Miss Hargrave in *Amie* which looks like keeping her occupied for some time to come.

Hill has been called upon to play in American musicals here and have not performed upon the original costumes which in itself has attracted much curiosity. One wonders if any of the American stars could have played so many different parts and still come out on top. "Who for instance could be more different to Richard than Mary Martin?" Yet Hill managed to make each star's role seem better made.

Is it not time someone wrote a big musical specialty for Hill to create the leading role?

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Marilyn Richardson: Our Most Glamorous Opera Singer

By Pamela Ruskin

Marilyn Richardson was once asked to sing *Madama Butterfly* for a German recording company. "My voice isn't big enough but they kept on at me for so long that I did a tape just to convince them I couldn't sing the role. It just isn't me. They said they loved it but fortunately the whole thing fell through." I couldn't help thinking that if her voice wasn't big enough neither was she herself. *Butterflies* are usually very massive ladies indeed, not slender green-eyed beauties beset by waves of sadness just like Marilyn. She is certainly one of the most, if not the only, platinum and red-carpet singers working in opera in Australia at the present time.

A Sydney girl a graduate of the Conservatorium, she is also a typical Australian cautious girl who loves swimming, tennis and beach holidays though she doesn't have much time for relaxation these days. She made her first singing with *Wing Opera* in Sydney enjoyed considerable success in Melbourne with what is now the Victorian State Opera and is today singing many major roles with the Australian Opera.

If personal considerations had not prevented her from taking long-term engagements overseas, she would be a good deal better known internationally than she is, although she still sings regularly in Switzerland in brief engagements. She has, in addition, parties for the lot. She is lively to look at and lively to listen to with a beautifully modulated voice which she herself describes as "warm and round but not big." She is also extremely hard working a great professional but a few for languages and her dancing is excellent. As a dramatic actress, she is outstanding. This is why her *Phigelia* in the *Vin Opera Company's* *Proper* was sensational and why she was chosen to sing *André* and *Salome* for the Australian Opera.

What happens here in Australia for most of her career is that she married, first at eighteen and was widowed early. She has three sons, Michael 13, Christopher 19 and Nicholas 17 when she had up being up again. In 1970 she was awarded a Churchill scholarship and went with her sons to Paris and Vienna to study. While overseas she was offered a contract to sing in *Thelwell* but she found out that one of her sons didn't want to live in Europe so she turned it down. She has never worked for more than three or four months at a time in Europe and it was when singing *Lulu* at the *Black Opera House* that the *Davidson* offer was made. In 1972 she sang *Lulu* in *Black* again and did contracts so. She was singing various roles with the *Vin Opera*, contracts with the ABC but her first role with the Australian Opera was *André* in 1973 in the *Conquest Hall* production which was also,

destroyed by fire.

Something happened to Marilyn before that and it changed her life, shattered it but also added to her responsibilities. In July 1974 a radiant Marilyn married James Christensen, who was senior music teacher at the Conservatorium in Hobart. This was a second marriage for both of them. James was a widower with two daughters and a son to Marilyn probably found herself the mother of four sons and two daughters with a career as an opera singer as well as a whole *Lulu* family to cope with. The Christensens moved to Adelaide and Marilyn followed for a while to sing overseas, or even to come to Melbourne. "I'm was appointed conductor with the Adelaide singers and I'd had to go to see the same. There's no point in being married if you're not going to be together unless."

Today, the family circle is not so crowded. Only two of the children live at home but through Marilyn sings a great deal with the South Australian Opera Company she also sings with the Australian Opera. When she sang *Salome* for them she had almost been singing the role in Switzerland since her 1978 *Salome* in Sydney she has sung three roles in *The Tales of Hoffman* in 1971. Because with the SAO singing *Victoria* in her husband's *Lorraine* Part 1. "It was my greatest joy to work with my husband — and also for the Adelaide Festival. In Michael Tippett's *The Midsummer Marriage* she also sang the small but important role of *Iris* in *The Minstrel* and found it wonderfully stimulating to sing with Norman Bailey. "It is such a long opera and I had such long intervals between appearing on stage that I used the time to learn new roles and to give lessons. She sang too with the University of NSW for Roger Cowell in *Bohème's* *Turn of the Screw*. This had been the first opera she ever did on stage and had also been for Roger Cowell six years ago.

There have, four of course, many other appearances. She also went overseas with her husband for six weeks and spent time from two concerts in Switzerland she sang in three productions of *Don Giovanni* in a small and West coast town, Minneapolis "where I've started a little opera company in 1968 and which is still going. They are going to build a theatre complex there. Someone came out to look at the Adelaide Festival Centre and was so impressed that they are going ahead to build one like it."

On November 2nd 1978 Marilyn sang in Melbourne for the first time in about three years. It was the Victorian State Opera's annual St. Cecilia Day Concert in which she sang the same role in a concert version of *Handel's*



Marilyn Richardson

Alcina at the *Dallas Gracie Hall*, with Lorraine Elms and Beverly Rogers among others, conducted by Richard Davall. The concert was thoroughly enjoyed and the critics were unanimous. In a general thank you to the volunteers John Secker of the *Melbourne Herald* wrote of Marilyn that "she sang so beautifully that I can do no more than apologise for the inadequacy of my words. She did everything the past required most completely that any singer I have heard during the last thirty years. It was a question, not only of her astounding beauty of tone, but impossible voice of a soprano in her old and noble quality of expression." Other critics were almost equally laudatory and those of us in the audience delighted in her performance and in that of Lorraine Elms in particular.

After *Alcina* Marilyn had time for a rest and a family Christmas before plunging into work again. She is singing *Phigelia* in Sydney with Don Smith a marriage in of course is right about by the loss of *André* which means the whole *Wendy* cast was transferred to Melbourne a decision that is causing much conflict in opera circles. Also in this season in the Sydney Opera House she will sing in *Thelwell's* *The Queen of Spades* and *André* and again in *The Minstrel* in Sydney in February and last time at Melbourne. "Every production gets its words rehearsal which is better than with the South Australian Opera where that is an eight weeks. That is far too long and one loses both ones' own and also the opportunity of one's performance."

Commenting generally on the work of the opera singer Marilyn Richardson emphasises the importance of the role of the conductor. "It is a terribly important role, not just musically but from a personality point of view. Some are very co-operative and some are not." She prefers to sing in the language in which an opera is written. "English is not a good language to sing opera, when written by an actor like *Shakespeare* the actor has to take so much time to communicate with an audience and if they don't understand what is being said that is a problem."

(Continued on page 11)

The John and Sue Fox Tour

Fiona Batchelor (National AYPAA)

John Fox: Founder and artistic director of Welfare State. General manager director of Calcutta Smithfields. Fox artist and performer

An accurate description of John Fox? His national Australian tour would suggest that unless it is Welfare State was founded in Yorkshire in 1984 by John, and it is one of the most influential cultural or theatre companies in Britain.

Over the past nine years through a vast body of work in home and abroad and financial assistance from many public bodies, including the Arts Council of Great Britain, Welfare State has played an international reputation for pioneering new forms of interdisciplinary theatre, in particular social concerns.

At present, after ten years of touring, John and Sue Fox are taking a year's sabbatical leaving a significant company still functioning in England. They are spending the year travelling widely as a family, with their children Daniel, 5 and Hannah, 7.

After numerous festivals in their own work on Crossed Theatre, they propose John in the year to visit John and John to see at first hand their processes and several commissions, in particular to experience music, dance and sculpture in everyday life in the community and as a special art activity in a rural theatre or gallery situation.

They were invited to the INSEA International Society for Education through Arts World Congress in August 78 in Adelaide where John's papers and illustrated talks attracted considerable attention. It was here that The Australian Youth Performing Arts Association approached John and Sue with regard to doing a second tour as a stimulus for projects for the International Year of the Child.

Before beginning their tour for AYPAA, they were approached by Mabel Oll Australia and commissioned to create a project suitable for mass viewing and mass circulation. The Fox family moved to the Port district in Adelaide where Mabel's museum a museum and John made a series of loans reflecting his response to the area its people their dreams, fears and superstitions. They also spent two months working as Consultants in Calcutta Theatre for Mignone Theatre in Education in the Federal Centre, Adelaide.

The last six weeks they have spent creating "events" and touring in various parts of New South Wales and Queensland as part of their AYPAA tour. They spent one week in Sydney working on the Fox family, Daniel, 5 and Hannah, 7.

The Sydney What emerged from this was a complete reworking of the Shopfront environment which they filled with archetypal images relating to this environment many people participated on the Sunday and found it a very powerful experience in terms of their own perceptions of both the Shopfront and the images created.

The work they produce requires a variety of skills and the quality is exceptional. The home behind each image and the concentration required of those involved is tremendous and yet inevitably achieved by John and Sue. Music and sculpture, dance and visuals are all seamlessly integrated into the quality of the event. For all those who were able to see the play during their week in Sydney, it was something unique and exciting to witness in Australia.

From Sydney they then went to Brisbane where similar activities took place and upon they generated much excitement. Then it was back to New South Wales for some more work. They spent some time in Armidale and then Lismore and Nimbin. They found they would be in the latter region over the Christmas/New Year period and so a small group working towards a celebration in the New Year. The preparation work was very demanding and rigorous, so was the run which did not let up until two hours before the celebration. However, what we then saw surpassed all our expectations. It began with a procession which focused on a giant figure made in the workshops. The help of this figure was seen and the people of the community were given the opportunity to throw into the belly anything they wanted to throw out from the old year (78). From there they then repeated the

processes at the Blue Room Hall which is situated on the side of Nimbin. At midnight during the figure was thrown on to a large fire and at midnight the old year was finished and the new heralded in.

The Foxes are now in Canberra working with the Blue Folk Community Arts group; it has been possible, due to help given by the Community Arts Board of the Australian Council, to offer assistance to people from many country areas who are interested in working with John and Sue, this assistance is in the form of travel expenses. The tour has been a tremendous stimulus for everyone involved, and AYPAA hopes that it will have acted as an exciting catalyst for projects to celebrate International Year of the Child.



John and Sue Fox in tour



Foxes with one of the Fox Sculptures

International Puppet Festival in Hobart

Carol Thompson

If the marionette trailer trailers supporting the anniversary weekend workshops in Salamanca Place, Hobart, had collapsed as intended on the 6th of January, the future of Australian puppetry would have been dim indeed.

The impressive and handsome, that lost Salamanca Place near the Hobart clocktower has become home to a number of arts-related organisations in recent years — among them, the Tasmanian Puppet Theatre. For the week ending on that Saturday night, number 66 had also been the home of the 1978 International Puppet Festival. The Festival was organised by the Tasmanian branch of the Australian Society for Puppetry through the Arts with the assistance of the Tasmanian Puppet Theatre and the theatre's director, Peter Wilson. The week-long series of workshops and performances were attended by delegates from all over Australia including representatives from almost every puppet group in the country. Taking part too were British puppet master John Burnall, the FLK Puppet Theatre of Japan and the Puppets Puppet Troupe from the Peoples Republic of China.

On the Saturday night in question, following the closing ceremonies held in Hobart's Pleinence, most of the 110 delegates to the Festival had returned to the Festival Club to watch a midnight Puppets and Judy show. *Jaded Cat* by South Australian puppeteer, Guy Temple. Temple's high-speed performance was probably the most novel drama in an exhausting week in which each day saw an average of ten or fifteen shows a day of low Festival status, as opposed to dozens of two-hour workshops between daily. The *Jaded Cat* wasn't the artistic choice.

This question indisputably went to the Puppets Puppet Troupe from China. Fighting tigers and monkeys with swords and dagger-twirling plumes on exotic juggling, dancing, smoking, laughing, performing are incredible but after another with the precision and timing of acrobats, the small exquisitely made Chinese hand puppets, brought gasps and wild applause from the audiences which packed the Pleinence for these three performances. The Chinese troupe at the Festival arrived as a unified and focal point becoming something of a threat under the traffic of Australian puppetry — albeit a welcome and inspiring one — when all analysis of the where we're going, history followed enthusiastically through the week.

The Chinese were masters of the skills and techniques required to mount a technically perfect production. They presented four plays — three traditional and one modern — with flawless precision and split-second timing. One had to admire their timing for and achievement

of excellence in a field which as far as stage puppetry is concerned. Yet for the Australian contingent Puppets probably offered little that was directly relevant to Australian puppetry or likely to help solve the problems which face puppet people in Australia now.

What those problems are become increasingly apparent and the overwhelming one must be the need for training for Australian puppeteers. Festival participants seemed to prefer a loosely organised structure that might serve as an English style resource contact, putting people who need training in various fields into contact with the individual or company which can provide it. Indeed, meeting Festival lecturer Burnall, who is acknowledged to be one of the world's leading puppet masters, was agreed to meet in Sydney with Australian puppetry people in subsequent weeks to discuss forming such an organisation. The shortcoming of such a method, of course, is that you need to know what it is you need to know before you'll know enough to go looking for it. Moreover, you need to know what you expect to.

The Festival pointed out very clearly that there are hundreds of people in the country interested in creating a vibrant, well-lit, Australian puppet theatre. These enthusiasts are composing their deliberations and good will into a map, but their overall achievement — however varied and imbalanced — falls far short of the excellence represented by Puppets. So it was Puppets' greatest contribution that as well as their own charming puppet, they brought to Australia a most worthy tiger indeed — a standard of performance excellence which Australian puppet theatre had not even imagined.

Nevertheless, Australian companies and individuals at the Festival gave us some concerning theatre. Linda Patch Theatre from Adelaide presented an 'educational' show, *Everything Depends on the Show* which contained shadow

puppetry, black theatre, singing and simple scientific experiments in a 50 minute program that was highly entertaining, amusing and simply but beautifully designed. Not surprisingly, Linda Patch was chosen to host the next Australian Festival in January 1983.

Then ran the Tasmanian Puppet Theatre repeated their landmark production of *Alibaba's Little Mirror Show* designed by Amanda Davidson and directed by Nigel Triffin. This multi-media extravaganza had the anticipated stunning effect which earned the regional company laurels in Melbourne and Adelaide recently — though the show met with only lukewarm reception during its short Sydney season.

The best individual performance was that of Richard Riddison and his now legendary shadow puppets. Richard's mastery controls stage, with its simple appealing silhouette puppets in a series of short, witty vignettes and sketches was perhaps the most polished offering from the Australian contingent.

The enthusiastic reception he received made all the more poignant the general disappointment of Festival participants in the Marionette Theatre of Australia's *The Mysterious Phoenix*, by Richard A. Arnold. Director of the MTA Phoenix presented at Hobart's Theatre Royal on the 16th of January. Following the official closing of the Festival by the Governor of Tasmania at St David's Barbours. The puppets are technically complex and, despite great appealing, but the production doesn't work — except perhaps for a few school audiences.

The best puppet plays will appeal to adults as much as to children, though perhaps for different reasons and the marionette MTA makes it to show things down for the supposed sake of making things clear to kids. Moreover, the obvious physical tension on puppeteers manipulating the complex and puppets used in Phoenix disappointed.

(Continued on page 26)



FLK meet children

Photos by John Sullivan

TELEVISION 1979

A Special Feature

Guest Edited By Michael Hohensee

New Year for the TV networks begins in February when the first ratings survey, TV's barometer of programme popularity, gets under way. There are eight such surveys a year. While the ABC likes to see itself as apart from the commercial scramble for points, it too, consciously or otherwise, brings on its new season's products round about this time. In these columns we've listed the continuing and new Australian-made shows which contain at least some element of dramatic content. In other words, for the purpose of this listing we've ignored sporting, current affairs, documentary and game show type programmes.

Local Productions for 1979

Compiled by
Michael Hohensee



ABC-TV's drama department, headed by Geoff Daniels last season, moved branches into the new year with three locally made series. At the time of writing the light entertainment season had only scheduled the comedy drama series *Julen*, made last year, for screening in February.

Drama's offerings include *Golden Soul*. The *Ordeal* and *Paradise Lost*. *Golden Soul* was completed during 1978 and most episodes of the series had aired during 1978.



Ray Barrett as Alec Harcourt and Bill Hunter as interrogator Chris Colgan in ABC-TV's new series *Golden Soul*. Photo: ABC.

Golden Soul, based on the book of the same name by Hammond Innes, revolves round a young man Alec Harcourt (Ray Barrett) who has fled England — under dubious circumstances — for Australia. He gets involved in the mystery of the *Golden Soul*, an abandoned gold mine and the mine's discoverer (Ian Chisholm Alexander).

Case also includes Ruth Crackell and young actress Christine Kruger (Harley's daughter) Steve Schrammington and Gaudier Vespeneau. Co-produced with French and German partners, the six 30 minute episodes were written by Peter Yeldham. Producers Ray Alden and James Curwood. Director: Hans Salfer.



In part and also media for officers in *Paradise Lost* from left: Peter, played by Robert Cooley, and Keating, played by Andrew McFarlane.

Paradise Lost, says the ABC, is one of its largest projects which probably has something to do with outside filming on a RAN patrol boat and the building of a replica of HMS *Amethyst* in the studio. The series 30 minute episodes consist of action scenes starring Andrew McFarlane (steals out of *The Saltmarsh*) and Robert Cooley (out of *Chopper Squad*) in the officers. Case includes Danny Adcock, Tim Bunn, Ron McKinnon and Rob Reaver. Executive producers Ray Alden, Directors, Frank Arnold, Rob Stewart and Brian McDuff.



John Gregg as a character in the film *The Ordeal*. Photo: ABC.

The Ordeal is a novel about John Gregg's Sydney childhood, under the name 'To be

known', he is the expert on all matters — from road to crime.

The well-contested episodes (1) a 30 minute follow his professional and personal life as well as the lives of those who call him up on his. Julie Hamilton plays Tanya, his secretary girl Friday and Pamela Gibson has shared with Suzanne. Dan Pearce is the station manager, Bob.

In a cold on that drama's three out-of-play, *Blame* (John Harcourt, Maria Field, and Lyndal Kowal), *Abraham* (John Harcourt, Stephen O'Rourke and John McNeill), and *Rockpool* (Lyn Jones and Beauty Brakes) will be screened under the name *Wingfield's World* (Wingfield's World).

Two series, which begin production in 1979 and which will be completed early this year, are *Twenty Good Years* and *A Place In The World*.

Twenty Good Years, being made in Melbourne, devotes a 30-minute episode to each year from 1958 to 1978. It follows the lives of a married couple Anne (Anne Penfold) and Ben (John Harcourt) during the period. It also stars Anne Penfold and John Deakin.

A Place In The World is set to tell all the histories of the world they're living in, the drama department. Everyone's been saving about Michael Coe's script. He arranged a contract for the ABC usually would only come good for a trilogy. Even so, they agreed to do the six. Each of the first five episodes centres on a different individual and his 'place in the world'. They all come together in a school reunion in the final episode. Series also includes John Gregg, Paul Morris, John Gregg, Nick Tate and Kerry Fox.

New productions for this year include *Rule Of Strangers*, *Three Lovers*, *Lovers*, *Mates* and *Three Lovers*.

Rule Of Strangers has been adapted by Peter Yeldham from the novel by Kylie Tennant, into four 30-minute episodes. Production begins March April.

Channel Seven



Time Lapse a dramatic piece by Colin Free will be made as a pilot episode for possible series but not a series, before the end of the ABC's financial year (August). Brief details available tell us it's about a man who has been frozen for twenty years and who is brought back to life.

Lawson's Men goes into production in Melbourne about the middle of the year. Cliff Gray has written the six one hour plays which, according to the ABC, have elements of four or five of Lawson's stories in each one. Oscar Winfield (*Power Without Glory*) is in charge of production and cast will include Michael Lumsden, Alan Hardy (Frank) and Tony McManus. Graham Blundell, Miss Giffin and Tony Brown.

Twins Towers, a series about two Victorian families, should have gone into production at the end of last year but the ABC strike put a back. Production of a pilot should be in motion now.

Once in light entertainment, the ABC-TV arm which last year made and screened the *Talk for Two* series of comedy plays.



A scene from *One Day, Mister*

One of them *One Day, Mister*, has been made into a series but that hasn't made Frank Hackforth Jones and Tony Llewellyn Jones.

Another *Personal Confession* will get similar treatment this year. As with the original, it will feature Peter Samson and Corinne Francis in the lead. A second series of *Twisted Peak* is also under cards.



One scene from *One Day, Mister*

Johns, a sketch comedy series of four half-hour programs, was made last year and has been in the can for some time. It features Tony Baxter, Lisa Haywood, Ralene Meade and Neil Macdonald.

More recently the department made *Ti Follows* four one-hour variety programs and again this year their schedule includes a lot more *Murphy* specials.

But for all that, no one is saying much about the coming days for these products. No doubt it's got something to do with a new programming format which this week was unveiled now that *Two Men, One Bed* has been the dust. Early evening prime time slot, back as though they'll be taken over by drama in the next.

Just as 1978 was drawing to a close the Seven network were openly talking about their new containing series (Saturdays from September 1979) to be made this year.

At the time of writing, production dates weren't available, but *Saturday* should get off the ground soon if it isn't already.

In their 79 promotional kit Seven describe the upcoming series as "Following the lives and loves of people working in the airport and the travellers passing through." They say they're going to try and capture "some of the feeling" of the great *VIPs*. The series will be made in Melbourne by Crawford.



A scene from *One Day, Mister*

Who would have predicted, after all those *Crawford* day shows over the years, that another could have been so successfully launched last year? Obviously, Crawford and Seven did — and they gave us *One Day, Mister*. The series will continue through 1979.



A scene from *One Day, Mister*

About a year ago Seven made and later screened *Father, Dear Father in Australia*, which had Brian Stort. Patrick Campbell, Noel Dwyer and our own Billy Connolly and Sigrid Thornton in the lead. They've not long finished making a similar series with the same cast.



A scene from *One Day, Mister*

Seven have applied similar treatment to another Brian inspired show. Called *Doctors Down Under*, actors Rayon Hyndell and

Cassidy Dwyer were imported for 13 half-hours. They're backed up by local Irish. Wilson who plays the assistant professor, John Dwyer and John Brown. The series was completed late '78 and with *Father* will be screened during '79.

Later *They're Not Your Neighbours* makes up a trio of "An Australia" series. The star of the British version, Jack Smethurst, who plays Eddie Woods (*Loveable*), is coming here for a series of seven half-hours to go into production this month, or next, depending, according to Seven is the only import and at the time of writing his film career had barely started.



A scene from *One Day, Mister*

Smethurst's Wife (19 a 30 minutes), in the can but with some doubts, now features Ha Pryor (Baker) and Mark Lee (his 14-year old son). The real star is an old-fashioned flying boat run by Bailey as a charter service. Shot in Malaysia, it revolves round their adventures in South East Asia.

Don't Ask Di (10 a 30 minutes) is a comedy sketch series which should have completed production by late '78. It is produced for Seven by Angus Sacks who made the *David Allen* shows here for Nine. There are six regulars: John McElroy, David Whitford, Doug Seargeant, Brian Henson, Laddy Clarke and Helen Hoath.



A scene from *One Day, Mister*

Norman Gunston takes Gary McDermott will be back on screen again this year. Seven have signed him up for four new hour specials, plus a repeat of the best of '78.

John Anderson made another one hour special during October/November — largely shot at the Gold Coast — and will be shown this year. No decision yet on the making of a follow up.

Albion (26 a 30 minutes) is a co-production between Seven, German and Australian Seven networks. It has been filmed in the Swiss Alps, and Frankfurt setting of the original story of Johannes Vermeer. Our only representative in the series is Ben Speers, who plays *Dieter*.

Seven will again screen the *Samuels* Award and making a one-hour block on Sunday nights with *This is Your Life* is a new 10-minute show *Two Men, One Bed*. The programme looks at Australia's past, in pictures and original film clips.

Grundy's Prisoner

Michael Hohensee

But Grundy's chief drama man, Ray Watson, is a witty confidant as he leans forward to explain that women in prison do have love affairs — and he means referring to those of a homosexual nature.

While preparing Grundy's new TV drama series, *Prisoner*, Watson had written a storyline which had a woman inmate romantically involved with an accountant. Was this possible within such confines? Looking over his previous study and research he found his plot stood the test.

"One former convict was quite blunt about it," Watson said. "Apparently, what the women told me to do when she was in, was to stuff letters into the laundry, passing it up. So the prisoners really know what they were going to be prison by."

Ignorance is no doubt an important part of prison life but Watson's sensuality about women at prison also tells of the four handshakes, hugs and friendships exchanged with a Watson and his records team have gathered some powerful and solid stories to use as background for the 16 one hour programmes to be shown on the 0-10 Network beginning this month. Watson's stories alone may vary according to individual women programming.

Dramatic realism

Watson has been with *Prisoner* starting it along for the past twelve months. It's far removed from the gentlemen department upon which the Grundy experiment was founded. From a cynical look at the first episode, a costume more dramatic realism than anything in *The Young Doctor* and *The Restless Natives* both of which were also guided to the screen by Watson.

Ray Grundy isn't synonymous with high class dramas, but there's a hint of an upping with the new series which Watson describes as "quality." Whether we like him or not, TFO and TBT crack along successfully as commercially oriented ratings series and as Watson would have it they're entertaining. That's let go requires *Prisoner* too, above all most to entertaining. If you get too close to home and shock too much, the public will slip away from the programme.

But, according to Watson the main I pulled any punches. "There's no point in glamorizing prison. I don't think anyone's going to want to go into prison after seeing this." They've certainly picked a role in the first episode, which was Flora Toppan as Karen sent down for monitoring her husband after catching her in bed with someone else. It's a lot more involved than that but it's not policy to give storylines away.

No Glamour Girls

There are overtones of lesbianism, a cell

sex, stand over stories and the inevitable brooch with the prison officers. It's obvious plots to act out the material back across says Watson lies in a very demanding character. "They're all of excellent, a lot of experienced talent who are not well known on TV. Many of them have concentrated mainly on theatre. There was no reason behind that, by the way. Just an opportunity to get 'very good' actors."

There's Carol Burn, the plays. Franny Doyle, a tough individual who when ordered, appears quite capable of breaking prison bars. Franny is based on an actual person, and when the screen, eventually asked her name.

When people are grouped together these stories a top day, in the case "Queen" like, played by Val Lehman. Other cast members include Mary Armstrong, Colleen Mann, Floppy Bellamy, Fanny Brown, Mary Ward and Margaret Lawrence. The only two regular actors in the series are Barry Owen as the prison doctor and Richard Watt as the door man.

Situations Analysed

As the series progresses each woman's situation is analysed and the building set removed to prison walls. If inmates go beyond the walls, the camera can go with them. Adversely, a storyline may begin with the crime and we follow the culprit afterwards.

When you start off talking about a concept like this, Watson says, "They're all rough oldies. This was true in all. If you go over the court cases of the past five years there are some very sophisticated ladies in prison." He leans from the records that once a woman gets in, short story quite prepared to tell the whole background of the crime, but won't necessarily do that at the end."

For research, Watson recorded an average of 30-40 hours of interviews with a woman who had been a prisoner for thirteen years. "Before I met the woman I had got concerned about she was going to be a real tough bird, then meeting the lot. In fact she is the most charming woman down (prison doors) drink and casual manner. And interestingly for us she had total recall. And what struck me most she was a fighter."

Watson who wrote the most scripts, it was the first episode five years. The first challenge was to "hook and crew" so not would have wanted a follow up. As it is the first episode he was well ahead a lot of people.

Researcher producers' directors and even have all had a top in prison and while content accuracy has been checked so far as Watson and KSM are concerned Grundy's aim not starting in which state the prison is located. The series is being shot in the Melbourne studios of Channel 8 which are surrounded by shanties, normally seen within prison walls.

Bars and Grills

For dramatic emphasis the producers have medicine bars and grills — all of which are used — actually associated with a prison as well as introducing larger narratives. I went the outside of

the studio has been made to look like a prison exterior.

Before joining Grundy's Watson was a producer and writer with British serials *Emergency Ward 10* and *Coronation*. Is the "hooking" of the prison drama a step up from Grundy's newspaper-opera?

Simply, there's just three different concepts, he says. "With *The Young Doctor* we're not trying to tell the medical profession how they should look after their patients. The doctors are efficient, they're doing fairly private jobs."

"While a lot of young people in *The Restless Natives* were in TV they had had a lot of theatre. Technical people from the Ensemble (Sydney). All we did was explain the acronym of TV and get them to adapt to it. They're often called amateurs, they're not."

"While those so-called experienced actors, who do two or three TV dramas in five years — they're not necessarily good TV actors. In real form there's no adapting yourself — it's a few nights every episode. It's a reward at night."

"While *Prisoner* we're going more for realism. All the windows are things that have happened or could have happened. Young Doctors, you go for a happy ending when you can. *Restless Natives* hopes for the future, big things going to happen for them. *Prisoner* they're not interested in saving someone's life, they're only interested in fighting for their own. Tomorrow is a long way off for some in prison, it's never going to come."

Great Humour

But with Watson it doesn't want to give the impression that everything is all grim in prison. "It isn't a dull, grimy business. One woman says, 'The minute we made was getting caught.'"

"It's like every inmate's to look at this and say, 'That could be me if I did it.' Because it could be. The only thing difference about them is that those made were through with a crime. A lot of other women have contemplated. There's great compassion, love, class. There're just members of the public made."



Prisoner — Drama by Grundy by Carol Burn and KSM is supported by a production (Don Burrows) Photo: © 10 Network

Acting: TV v Theatre

Michael Hohensee



Stuart Wagstaff

"It's like playing tennis. When you're on stage you get different shots played back to you and you adapt slightly. On TV it's like playing against a brick wall you get your own same shots played back to you."

That was **Stuart Wagstaff's** analogy. He was, as you're obviously guessed, expounding on the subject of performing in the theatre or on the little screen. It was in response to questions we put to a number of actors and actresses — a lot of whom are steady on TV — on their approach to the two mediums. Did they have a preference? And why? What were their ideas or doubts of both? Was one more demanding than the other? etc. etc.

There's no mistaking Wagstaff's feelings on the subject. "The disciplines are greater in the theatre than they are with TV. Once the curtain goes up you're on your own and have total responsibility. On TV there's a director there all the time."

He believes it's easier to make the transition from theatre to any other medium than the other way round. "You're cutting down on a large performance. It's difficult for someone experienced on TV and film to go over to the stage. Not as long ago I saw someone, who had no stage experience, go over to do a bit of film TV — the voice was very thin with little projection."

The actor hovers himself in the theatre and adjusts "the material" in his voice accordingly. With TV you just turn the volume up or down.

Wagstaff said, "The, uh, uh, more looks attached to TV. I'm the living example. After years in the theatre I could walk down the street and no one would know you. Make a few TV commercials and you get the recognition which, quite frankly, I could do without. If I get the greatest satisfaction from theatre. It's intensely being creative."

Robbie Davis had a theory once that she'd played so many differing characters roles — she's currently playing "a fat, pot-bellied 40-year-old" in Patrick White's *A Chevy Chase* — that

the TV and film people had difficulty choosing her to do anything. "I'm never," she said. "I tend to project, or work towards a particular image."

Robbie is convinced on that. She has a preference for the theatre because actors are given more time to find out about "the literature" in question. "On TV it's almost thrown at you and you have to rehearse out of sequence. I like to see the parts as a whole."

"I think I'm at an increasing age regarding roles for the theatre. But somehow with TV, the parts seem to be for the young or the old."

"These are difficult physical requirements. On stage you have more control over what you do. On film or TV you're a marble. On screen, the director chooses what part of you it is all will be seen."

She has did television for an episode of ABC TV's upcoming series *The Gracie* which features John Gung, in the lead. "I did that because I knew the director Adrian Pageau. It makes a difference. I also do Lawless's stuff. I mean the soap shows and things like that. But *TV* is *The Sullivan*. It's the best of the small stuff."

Robbie gave up the theatre as a disillusioned 22-year-old and for four years became a TV announcer for the ABC in Tasmania. "I was a couple of TV Logans for best female thing. I used being famous for just being on TV and not really contributing anything. So, I suppose I've had the experience of being public property. There's an aspect of soap operas I'll have. I went back to the theatre in '71, when I'm meant to be like the eternal female."

Rae Hindrichs, who did most of her TV work in the early to mid 60's, and usually left it to split her time equally between theatre and TV. For some years now she's concentrated on theatre with the odd TV special here and there. "I prefer theatre because there's more time for rehearsal and to work with your fellow artists — plus the development of the character. On TV, the first performance is the last, all at the same time."

As a stage production progresses the actor discovers any facets of his character, and with the experienced back-up with other cast members all this adds up to an improved, richer performance.

"That," says Hindrichs, "gives me a bit of confusion. In theatre, of course, there is the audience feedback. On TV one doesn't have to project as much. In the early days of TV they would tell you — 'Don't act. It was easy to fall into the trap of not doing anything. As long as you're maintaining the camera will work for you'."

As a younger man with a family, Hindrichs admits he was conscious of security and was only too pleased to land a theatre contract on the season. He recently landed down a New Zealand TV offer which would have kept him away from home (Well) until May. Now that he's not going to tour with *Drumhead* (over the month he joins the Newral Bay Music Hall cast in the role).

Joan Satter, answered for her role as Miss McKenna in the 9/10 Network's *The Absentees*. There, had not performed in a straight theatre play for thirteen years when she took on Queen Mary in *Crown Misconduct*.

"I was concerned when I first started in *Crown Misconduct*. Had I forgotten to project? As it happened I didn't find it too difficult to adjust. I think the character helped."

"The physical differences were interesting. With the part I have to do with a very straight back and walk very upright with my feet slightly. I don't wear a corset and my shoulders, I think, were taking a lot of the pressure."

"During a five days break from the play I was uncomfortable and I thought I'd cracked a rib. My chiropractor said I'd put my shoulder out of order because during that break I'd relaxed and laid down during rapidly."

For all that, Joan believes actors are not so restricted on stage in their requirements. "Having to move here or there to keep in, or out, of shot." With *Crown Misconduct* at Sydney's Repertory Theatre, there was great freedom with as three stage. When it moved to the Majestic, and a proscenium it was like being back on TV, with no curtain rest.

Colinva was Joan's first straight role on TV, but it took her until the end of *Crown Misconduct* before she felt relaxed in front of the TV camera. "I'm not nervous at all now. The rehearsal of a few performances. 'You can't see me, you can't see me with TV and once you get the rhythm it becomes quite easy. Queen Mary has been a demanding role which the stage stage."

But it's difficult doing both. While in Newcastle during the play she was driven south to Sydney to do some work on *The Absentees*. There the TV scenes took longer than anticipated and she had to be flown by the aircraft's helicopter back to Newcastle. She arrived there for 11 pm and had to be on stage for 11 pm.

Rae Park, says the place to learn is at the theatre. With the advantage of repeat performances one can correct and improve. The up with many TV performances is that they are often "one hit", he says. And that's acceptable as long as the audience can watch it.

He had been frightened of TV before he did the ABC TV last year's *Lost of Innocence* where he played the father to John Fitzgerald. Before rehearsal for each episode he brought in a medical friend to help him make sure he had his knees oiled up. "I did that so I could completely forget about knees while in front of the camera."

Park has tended to get mixed up by theatre companies for as much as a time. This year, it's one play at a time, so we may see more of him on TV. He finds more over to TV something of a "refreshing course" and says TV is more intensive — as the theory 1250 to 1250 a week, on TV 1250 to 1450. "Theatre and TV complement each other in many ways but one in perhaps, more accurate in such truthfulness on TV."

Crawford's — A Place in TV History

Raymond Stanley

Without doubt, one of the outstanding names in Australian television is Hector Crawford, whose Melbourne-based company, Crawford Productions, has consistently churned out one television series after another, ranging from the dramatic to the light and amusing. Consider *Your Friends or the Neighbours* of the 50s to the high quality and very professional *The Sullivans* of today.

In his time Hector Crawford has been "backed" and he and wife Gladys represented the constant "bit of good humour" jokes, all of which he has taken in the spirit in which they have been presented. His own hobby of being an orchestral conductor that has come in for much ribbing.

What has to be remembered is that Crawford Productions have been the longest survivors of the current television production dramatically continuing in the face of adversity that would be expected in many other companies. Over the years Crawford's have provided much professional work for actors, even if the pay sometimes has seemed piddling, the scripts mediocre, rehearsal time almost nil and two long months not always the best.

Five Australian actors with their tails back not at some time or other worked for Crawford's. Maybe some day the company will compile a list of notable programmes with selected actors showing "names" as well as bygone days when many were complete unknowns. In fact also — possibly in film — built up into household names people like Leonard Teale, Graeme Kennedy, George Maltby, Laurence Bayly, Paul Green and many many others.

If one takes an oblique look at the current film industry, not too many of today's top writers, directors, producers, cameramen and other technicians received their general training at Crawford's when they had no other choice.

particulars, says the experience that it was hard work in the early money, but at the same time they are grateful for what they learned in Crawford's employment.

Originally Hector Crawford seemed to have been born on a musical career, he studied the Melba Conservatorium and began public conducting in 1933. In 1933 he was named the first of his famous Music for the People series as conductor — beginning at the Melbourne Botanical Gardens and working ultimately up to the Sydney Light Music Band.

In 1941, however, Crawford decided to go into radio and, as manager of the Broadcast Exchange Company, turned out shows like *Stage Of Music: Hymns for the People* and *Songs of the People*. His wife, Gladys, had been a drama producer with ABC radio and eventually she too formed her own company, Hector Crawford Productions. He continued to be an musical director, but on drama.

Over a seventeen year period the Crawford's produced a wide variety of radio programmes for distribution in Australia and abroad. In Canada, New Zealand, South Africa, Hong Kong, the Bahamas, Jamaica and some dozen other places. One of the most popular series, which have now played back in Australia and overseas, was *Melba's Drama With Music* which was written by John Gorman. Next came the life of Alessandro "Queen of Song" Pavarotti. Recently created *Dame Nellie*, Gladys herself provided the writing notes, backed by a symphony orchestra — conducted by Hector Crawford of course. Another was a 104 episode series *Gloria For The People* which introduced many young Australian singers who were later made international stars for themselves.

There was *The Star Parade* comprising 52 musical dramatic episodes containing heart-



Left to Right — Gloria from Crawford's *Gloria* when John Gorman plays Don Mike Gorman, Peter Adams plays Don Jeff Johnson, Gloria Gorman plays Don Gloria Gorman, George Maltby plays Don Sir Lancelot. Photo: J. Gorman.

Barbara Stephens pretends to work at the flower. And she says that after working solidly in TV for the past eighteen months, she's currently appearing in *The Bird Before Yesterday* alongside Rachel Roberts with Lindsay Anderson directing. It was Anderson who, after rehearsal and no "Barbara" "Have you been doing a bit of TV?" When she replied in the affirmative, he said "I've brought you just as time."

"He didn't expect on that," Barbara said. "There's a slightly forced, but a natural mood. Commands on you and you have to make it work every night. Camera can be on you for you."

"People think it's fantastic to be seen on TV. I was recognized for the ABC TV series *Man From The Morning* which was a nice change from being known as the Beach Amways girl."

Paul Mason, who has been working in films for about 12 months and has returned to TV to ABC's *A Place in The World*, takes an audience into the actor's world about a performance. While he moves "temporarily" on stage, the TV camera can understand changes. "This is more quickly accepted for work on TV and I think the people — theatre actors and audience — tend to separate."

His first TV experience was in an episode of *Silver Number 1*. "I don't know what he did, I knew my lines and I arrived at the back because for screen in the morning. And the first thing the actor said to me was, 'Have you got your script changed?'"

Had was I — driving a car along a cliff road with people production on the horizon, and having to deliver new lines. It was a experience. In that sense TV is a harder medium."

While theatre may be more physical, TV is more in the head. Never run a part down says Mason. It's all experience. "I did a couple of lines on the ABC a few days. After several and it was the hardest thing I've had to do. The character was far removed from anything I'd done and I enjoyed it. When they say, 'There are no small parts, just small actors.'"

Ian Harris maintains the stage will always be his home. "Because I don't think there are really any realists comparable in Sydney any more, were all looking for just down a street with a Channel Seven's *Golden Doves Under* — a sort of first in the Golden Doves and Geoffrey Davis. You either do some bits and pieces or you don't. It has to be with two bits and it do the old TV job, just piece, which I normally wouldn't want to do. But that's the reality of it."

TV, he believes, is only worthwhile for the actor if he has a part in a long continuity to make a major role in a script. In September he made *The Plumber* — an production between the New Network and the South Australia Film Corporation. The reference also featured Judy Morris and it was directed and written by Peter Ware.

"It's a psycho thriller with an exciting script. It was the first time I've had an opportunity to play a real police man out from a camera."

CRAWFORDS — A PLACE IN TV HISTORY



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Only oblique sense of futility

ROMA

MARGARET MILLER, Y

After considerable delay in Victoria, Margaret Miller's Theatre Company's Roma, opened 11 November 1977. Victoria: Sandra Henderson (Director), John Bradford, Stage Manager, David Wyman (Musician), Brian Maguire (Lighting).

Betty Hargreaves does it. Ray Lawrence does it. Even the Victorian College of the Arts and Hecpelia do it. If it comes to mind that what all these people and parties have in common is a Man who does him in a Whitecoat, that's not so far off the mark: what these four share is a passion for women in the suburbs. Hecpelia, giving its Roma against its Playbox. And if the title suggests a Fellini-esque phantasmagoria, that's not all the place: other Roma of Roma could dream up a few scenes as wonderful and out there as Fellini. Unfortunately, the last two problems about a woman, and the lives in the suburbs.

Roma was written by eight women — four from Y.C.A. and four Executive Associates — and was first performed at Pasadena Y.M.C.A. in 1977 'designed to explore the potential of theatre professionals working side by side with people who can contribute real content for theatre from their actual life experiences.'

From its beginning Y.C.A. has supported the phantoms of community theatre: from the first week of its drama course when students go and live with the aborigines and sleep under the stars, participants are encouraged to view theatre not as the show programme of the middle classes, nor place in something to be performed on a programme to a limited, well-tended audience. Theatre is about, for and by ordinary people, people like you and me.

While the scene is majestic enough, and even a female one it appears that there is no one to tell the band of communists what theatrical conventions are worth keeping. There has been a plethora of all concerned and poorly executed plays over the last few years which might well have succeeded, had they not shown out the baby with the bath water: better like the importance of direction, good acting, or at least a subtle writing, all based on a well structured and developed script.

Let me hasten to say that the direction of Roma is able and Maggie Miller is superb in the one woman show. But neither direction nor Miller can hide the limitations of the script.

The dialogue — or rather monologue — is rarely clumsy, and it wraps with real life. It



Maggie Miller in Hecpelia's Roma

Photo: Jeff Budy

shows surprisingly little evidence of eight disparate parts of hands. But it seems to be concerned with a rather narrow concept: Roma's apogee.

This play is rather embarrassingly staged as a visit — from the audience — to Roma in her own little flat. She confronts her voyeur/audience with her memories. She is nervous. She is paternally suppressed and justified as anyone's mistress in poor taste. Her sister, all, she's only a middle aged suburban Miss on the street.

Her biography is sketchy and without surprise. She was a country girl, brought to the city by her husband. She remembers, dimly eyed about her wedding. She has a 'glory box', of some half empty, a cushion old love letters, perhaps her gift wrapping ribbon a lady's bonnet, a bride's room home then. She displays her treasures at night.

She wraps her hands. She is happy about concealing the phone too, just down to collect the mail (apocryphal). She makes no and

conveys a couple of jobs in and one, revealing of her marriage. She goes about a neighbour who hasn't been there for months. But Roma keeps her lips. She's heard her screaming.

The loneliness and fear of the woman are finely portrayed by Maggie Miller. But only obliquely are we given the sense of the futility of a woman's place in the home. After all, when Roma talks about the woman in the next flat — a next much unfortunately underdeveloped — she is talking about her. Without being generous, she is a play about dead dreams, unfilled fantasies, a life without the dignity of purpose. There are undoubtedly poems in Roma's apogee, but the audience is left to make up its own mind — if it can — about the cause of the dream.

Having us through too many long plays, this time I think I wanted to go on, to develop Roma as the story of too many women. It is incumbent upon us eight authors to develop Roma to the point where so one can walk away and say to what?

If the unemployed are dole bludgers, then what the hell are the idle rich?

THE YOUNG AND THE JOBLESS

GAIL RAYMOND

These words were part of a gruffing backdrop for the unemployment show. The Young and the Jobless at the Frank Factory Carlton Melbourne. Before us sat a room at the Frank the show (and all schools for its youth) was young unemployed people performed scenes that had grown out of their own individual experience of being unemployed.

The show was a direct reaction to rising unemployment. The danger of this type of theatre, which the critics and directors were aware of, is the way it thermalises poor cat transitions - political struggle so that it comes to be a changed bag of tricks for dreams and becomes an object of comfortable contemplation. (Walter Benjamin)

Most unemployed people are primarily concerned that the rest of the community understand the position they are in and treat them like human beings.

One of the two directors, Alison Richards, says: "The show was a general introduction to the problems of unemployment. We set out to put the personal problems in a wider context because I don't think you can take any coherent political position until you personally understand your situation and others. For instance, at the beginning the actors found they had a lot of society's attitudes such as it really is the worker's fault that there's unemployment and inflation, that there are only people as dole bludgers. We saw above twenty people in the workshop sessions and at the end of every session we asked them what they would like to see when were the most important things for them as a play about unemployment. The group we ended up with was representative, if not typical. There were five women because we found women tended to stand to put themselves on the line as far as public statements go, more than men of their age. We put a lot of our facts from articles in the National Youth about youth unemployment schemes. People told their own stories from living without resources to experiencing personal solutions like the Special Youth Employment Training Programme one of the more innovative programmes. The performers came up with what they called an 'I threat', they wanted it to be a gut response, not just an analysis.

"The economic section of the play was fairly simplistic because of the amazing number of questions and facts they had to be looked at. We tried to introduce the idea of Profit and what we ended up with was that it wasn't the individual person's fault that the economy causes have to do with the balance of the economy who gets what. The money has gone round so show this idea.

"One of the things we had difficulty

with was the section on depression and inflation. The results of this was, shown in the scene which was a stylisation of people smacking a telephone box."

The main thing that came up was the widening effect of the bureaucracy as found at the CEE office. The second most important thing was family and peer group isolation. Part of the problem of being unemployed is a loss of heart, but the actors found that by the end of the run they self confidence had developed enormously. Also each performance the actors all made a personal statement on unemployment, and one thing that came out of these statements was the idea that with the advent of new technology work is fast becoming a privilege and not a right.

The part of the show which showed kids on boring jobs under a youth training scheme being sacked after four months, when the Government subsidy of £40 a week towards their wages ran out, was criticised as entertainment, but this information had come out of actual experience. Shows for CEE groups (Commonwealth Youth Support Scheme) brought a very different attitude in these kids actually knew what it was like to be unemployed. The groups who are most affected are (a) the working class in general and (b) migrants, due to parental expectations. The parents in general wish for the kids to enter against the odds as "dole bludgers" as at first they were obviously threatened by the mass raised that by the end of the show, the sort of questions they asked showed that they really had absorbed with the problem.

"Open Channel" in Primary have a videotape of the show which will be accessible to anyone who has contact with the unemployed and hopefully will be distributed through the Education Department and be used as a discussion device in the show has been. The actors themselves are concerned that the experience they have acquired whilst doing the show is made available to other groups.

All in six part harmony

L F SLOANE'S THREE BLACK AND WHITE JUBILEE MINSTRELS

V L RICHARDS

After Probs in the Last Laugh Theatre, Richmond is joining to be the most adventurous and successful companies in Melbourne. From a scene here among the white-collar drinkers, who doubtless would enjoy anything dolled up at the Last Laugh he has emerged into a few of the theatrical eye, and perhaps, that the Last Laugh is infinitely better than the one behind the unsuccessful entrepreneurs, seemed more looking at their massive divisions and then not up capital must be wondering why they were not so blind a few years ago and why they weren't going to flip-flop Triple. My theatrical guess would be that the Last Laugh

has made more dough for less investment than anything since the Melbourne Theatre Company.

This is not to say that Probs hasn't opened a business in itself. One really can see any angle on understanding but realise that all Last Laugh's and most recently a dozen two of some hundred companies in a forgettable sub-Capetown had. However, we do remember the Baby Bachelors, the circus and the last show, Miami & Little Havana. Tomorrow, mostly agreed, tonight.

What's good about the Last Laugh, whether you were or not, is that the food is appearing all time, the good into two measures and you know you're not going to get any of the periods, whatever, open was more full peak that most likely to be the hallmark of the theatre restaurant. And at the Last Laugh you'll cross get a bit of space from time to time, and there are last things placed in their work you know.

So you know that L F Sloan's Three Black and White Jubilee Minstrels, after being inspired from the underground circus, I was, moving into school, were along and sort of enjoyed myself.

What the show is, is a sort of Theatre in Education account of the history of Melbourne, which I found interesting but it is concerning. Being educated while thinking. One, I assumed from that it was intended on to some of the twinning number of names dropped and dates mentioned, I could enjoy the excellent singing and dancing. The relevance, the origin of the word, come the social nature of the event (university) and if all men part has come.

I suppose the main problem with the show is that the allegedly (and actually) need students who whites have and had rewards mainly by the horrible Black & White Jubilee Minstrels and their heavy way of walking, talking and even that no Mr Burns is evident even as a trivial show like this one. The singing and dancing are so good that we were more of show and less of the facts. So while being objectively critical, the show is subjectively enjoyable which is the attitude that makes a work of art.

In its fairly simple way the African Show, is more interesting than most others on record, and that's not surprising that I would have brought a thousand of miles. Maybe getting someone to write one about Newman Ten Shows later might have been just a fancy, and not a fact.

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Cast strong in the goal-to-goal line

ARSENIC AND OLD LACE

JACK HIBBERD

Arsenic and Old Lace by Joseph Kesselring Melbourne Theatre Company Melbourne Theatre Melbourne Tivoli Chapel St (bookings 197) Director: **Simon Williams**, Design: **Sharon Bishop**, Set Designer: **Ray Ballantine**, Hair: **Chris Ben Bridges**, Li: **James Anthony Grant** as **Dr. Henry Merrivale**, Nurse: **Deon**, Lucinda: **Barbara Morrison**, Brother: **Russell Kennedy**, Betty: **Emma Anthony**, **Barclay** (in *closet*): **Edward Haggitt**, Miss Brewster: **Tracy Lawrence**, Officer: **Paul**, **Elizabeth Wells**, Martin: **Sharon Phillips Kennedy**, Officer: **Colin Donald Macgregor**, **Elizabeth** (in *closet*): **John Storton**, *Photo Booth Girl*: **Barbara** (Production)

It is the season when Conserva celebrates the advent of the Golden, when the actors put up their plates of meat when foolish and demanding theatre-goers allow their carnival bonhomies a well-earned respite. It is the time when the MTC, after the year's excursions into the obscurest corners of acting and social criticism, lends its talents to the dark chest of comedy.

So, for a Yuletide diversion and humanitarian success, the MTC have this year chosen *Arsenic and Old Lace* (but because of the amateur theatre and those in quest of a light night out. Within the terms of such a strategy the MTC have done reasonably well.

Through the first act Puggled and regaled the rest of the proceedings gradually gained in pace and verve. Additionally the opening act is highly conventional, even ludicrous, in the way it

dramatically sets things up. Nevertheless, the rest settled on the night slow to heat up, and the production did not purposefully contrive to sustain the early sluggishness. Indeed by the first interval, the prospect looked both bleak and bleak.

Yet amidst the second act, the play, the cast, the production found one another and clicked — indeed there was long laughter in the house not that I was ever beside myself with human warmth in sympathy; it was an genuine delight to observe all those paragon of the middle and upper classes, their faces crossed with the cast of the nation progressively relax and light up as if in another more cheerful world.

One major virtue of this presentation of *Arsenic and Old Lace* was the marauding of a cast among in the goal-to-goal line. Inevitably and Pat Kennedy were formidable and soon as the two clearly maddening they caused the parts with all the merrily and simple-mindedness of little philanthropists. In their hands the play's singular sense of party and a British burlesque came through with a degree of impact — not hardly one appears. As **Elizabeth Haggitt** the platinum two sets door **Lyn Curran** more than maintained the tradition of her performance in *Just Between Sisters* (between herping some intelligence and shape to a traditionally shaped and shapeless part).

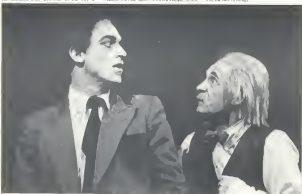
Of the men, **John Storton** and **David Dawson** (noted especially in their strategies in physical freedom and expression, neatly contrasting the fratch with the again, **Edward Haggitt**, whose

Depression's I found dead in *Amos* (it tells his game completely bare and gives a rendering with a mixture of it. The eye, with the support of **Ray Ballantine** and **Sydney Constant** (replied from the side to a sketch).

Simon Williams the director, showed some and for all, however maybe, that he is at the best in the presence of force. His production contained many approachable forms, manners of unimportant and dead physical detail. My criticisms would focus on the handling of the first act and an overall interpretative restraint — a reluctance to push more to the surface some of the play's hard and secondary currents. With its repeated air and strength as a female comedy I imagine it is not much worse than it shows more Jewish than here.

The design (**Simon Williams**) was suitably (social and function) lacking an expressive statement or a humorous slant on existence. Given that the house is ornate and plain beside a comedy, even that it is the shade of two seemingly innocent bodies, there surely could have been some comic nuance or allusion in the set, but out of the cast (in woodwork and **High St** (*Amos*)) form are.

Melbourne (which is again, **Williams**) despoiling it from that of the rest of the continent as the season. There is much that is standard and entertaining little that is original and entertaining, little that is reasonably a risk a fresh season. One hopes that after its history with *Arsenic and Old Lace* The MTC taking with **Haggitt** and the **APG** (who more boldly into the face of things).



John Storton (**Storton**) and **Edward Haggitt** (**Dr. Merrivale**) in the MTC's *Arsenic and Old Lace*

Photo: David Parker

WEEKLY

REVIEW

hosted by
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A general wrap on entertainment in the Newcastle and Hunter area, this will include, shows, theatre, restaurants, nightclubs, discos, art shows...and also books and music.



SUNDAY NIGHTS
following the Sunday Night Movie

Excellent and serious attempt

THEY ARE DYING OUT

by RICH McCULLUM

One, Two, Three, Make Your Hands! Backs Paying! Spines! Hips! Shoulds! (8 December 1979) Director: Anthony Harding, Musicians: Joanne Warren, Tony Martin, Lesley Gaba, John and Carol Anne Brown, Peter Procter, John Buchanan (Presenting: John, Judith, Sylvia, & El. Machine Gun, New Zealand, Bruce Wilson, Lesley, and Peter Procter), Les Brown (Music), Peter Hall (Music: Greg) (Presented by: Alyson Williams)

One of Peter Handke's preoccupations, which people who know his play *Offending the Audience* often dislike, is the parallel of theatrical fiction. He is fascinated by the fact that such an immediate and real experience as sitting in a theatre watching a performance should rely so heavily for its subject matter, on references to things outside itself. An actor on stage has a nearly perfect apparatus to enact the immediate reality of his presence. He is *in the theatre* and the audience is *there*, and it is only in theatre that this fundamental interpersonal related relationship exists. Yet in the traditional theatre the playwright and actor consistently deny this relationship. The actor represents some

place other than a stage, and the actor pretends to be some other person.

There is an old psychiatric joke which sums up Handke's concern with fiction and talk in life, referring to other things. Two psychiatrists meet at a corridor, and one psychiatrist says to the other psychiatrist, "Hello!" and the other psychiatrist writes on a memo to himself, "I wonder what he meant by that." Handke makes similar points himself. One character says, in *The Pole Across Lake Constance*: "Someone is hanging on the table — to get his legs!" and the other replies, "Couldn't be simply be hanging on the table?" In *They Are Dying Out* the principal character, Qui-Lu, says, "I once dreamt I was losing my hair, whatever someone told me that I was afraid of becoming ingrown! But perhaps it only means I was afraid of losing my hair." It is our demand that every utterance and every experience means something or refers to something else which often enables us to make sense of life but which paradoxically interferes with our experience of the life we are trying to make sense of. The observer alters what is observed by being there observing. The experimenter becomes part of the experiment.

In *They Are Dying Out* there is a profound dualism between the action which represents

the outside world, and the action which simply occurs — between "theatrical" events and "real" events on stage. The characters talk about business and money and advertising but gradually the act of talking becomes the object of attention, not what is being talked about. Correspondingly there are events taking place on stage which have no meaning other than their own reality, their happening. A large block of ice melts slowly on stage throughout the second half. A slab of bread dough rises in the yeast water. A bag of air slowly deflates, the audience is discouraged from looking beyond what is happening on stage from asking meanings or interpreting what is there some writing scrolls and a box of apples have been added, a pretty old collection of images.

The production by the Backs Paying is an excellent and serious attempt to cope with some rather unworkable material but it has some weaknesses. A gross literalisation of one of the "real" events, the bread dough rising, is misguided and betrays a misunderstanding of one of the most important points of the play. The whole point of the dough, the ice and the bag of air is that these are real events, not theatrical fictions. In this production they are in danger of becoming precisely what Handke is attacking — obvious images.

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JUMPERS

TONY BARTLEY

Answers to The Second National Union Sundry NEW
Second December 1975. Directors: Kate Bentley (set and
Lighting Design) Larry Eastwood. Professor Larry Moore
John Hester, Terry Moore. Assistant Secretary for
the first time George Whalley. Improviser John Henry
Locally famous. Many make it through to 11 o'clock.
Marion Hester, a crowd. Walter Pym the speaker John
McNair, Lewis Fitzgerald, Brian Moore, Pam
McNair, Martin Moore, Shane Whittington
(Production)

Clear James wrote of Stoppard that one gets into difficulties with his plays if one reads a stable newspaper. He elaborated that with Stoppard there is no observer, no safe point around which everything takes its proper place, that one sees things "flat" and thereby how they relate to each other. To this reviewer the English welcomes to Etonians (Stoppard) and Copelandian scholar, other dramatical sciences is quite valid. It is though a contradictory and difficult point and many critics still find Stoppard weirdly "postmodern", "modernist" or more misleadingly "too high stuff". That's their loss. Stoppard is a dramatist of these intellectual materials, of metaphysical references of meaning, we and store all of structure theoretically. Becker comes to mind as an "observer" but of Stoppard is difficult like Butler, it is because he is very contemporary (and Becker good) — and simply he dreams words.

New Nations (have explored) what might partly be their focus: year in Sydney theatre with a polished and well-honed production of *Jumpers*. Not is *Jumpers* a strictly Christmas fare but then its party mood covering a bleak and deeply troubled humanity does make a chord as we look in future years towards '79 not a little happier than '76. To quote Kate Barker's ex-programme not of Stoppard's: "Since we cannot hope for order let us withdraw with style from the chaos".

Kate Barker and Larry Eastwood's *Jumpers* comes to grips with the most demanding play. For starters the set with its revolving study and bedroom goes to maintain the time of space of the Upstairs theatre limited at best in the context of the play especially if one recalls the huge space used in Peter Wood's superb production at the Lyttelton. National Theatre *Jumpers* does require vast space: physical and mental. From the initial impact of the gymnastics (jumpers) to the robot slavery (vision of us, in the word and dialogue) — as terms noted, often re-performed — the pace of Barker's production never slackens. The evening is a technical delight.

Stoppard himself (University and the earlier poor *Jumpers* to be of a pair when he once referred to it as 'a breakfast', a age plays with all the wags pulled out *Jumpers* is an exhilarating yet chilling treatment of contemporary moral/philosophy, so is an



Mary Hearn (Becker) and John Gaden (George) in *National's Jumpers*. Photos: Robin McFarlane

unavoidably close James Hest George Moore, Professor of Moral Philosophy materials of his in relation to the famous G.E. Moore who with Bernard Russell organized the analytic movement in modern philosophy — proposes a lecture on the cases for God's existence. On a stage rather used the immediate chaos of his on paper with Dostoev's very noisy party in which McNeil (Professor of Logic, is murdered and Deep conducts a very possible substance office with Sir Archibald Jumper, Vice-Chancellor while the dark ending of Dostoev's *Idiot* comes further confusion as he fails to call out the murderer. On a wider scale there is the chaos of victory celebrations of the Radical Labour party newly elected as the General Election. All of this set against the background of the last married British man taking who else. Col Best and Gaden — the economists wrestling on the lunar surface.

It is the figure of George that brings our attention as he maintains with increasing frustration a stubbornly distant stance in a world where chaos and theology have become two subjects without an object? George's quest is to cross failures and boldly moving and to give at least Stoppard moves across analytical philosophy to the logical-positivist purview of the contemporary scene back to the Greek Zeno, and by implication across Augustan, Elizabethan and Henri Bergson. For example, Stoppard allows George to suggest, *James Zeno*, that St. Thomas did not die by the arrow, coats the dynamic school, by the flight of the arrow but rather by flight! It's a cheeky but successful point and Stoppard leads then to George's unwitting slaying of his pet lion, Thompson, while demonstrating his theory and later upon discovering the arrowed Thompson he ironically steps back onto his pet lion's, Pat (And now I might do it, Pat!) Stoppard, so to say is playing some midway games with philosophy but he undertakes this with a rationalist spirit and the seriousness of his

series is that the games philosophers play are often astutely governed by rules that was put on life. The best it will seem, lack of conviction. Hence George's almost oblivious to Dostoev's novels, against the vastness further in his search for God he ends up with more of a two-headed religious wonder than any branchless deity. But it is Sir Archibald Jumper who is awarded an almost perfect score with his gymnastic speech at the end of the play a gambled pun riddled piece of verbal chaos that runs a witty parallel from Descartes to Cassius. But Sir Archibald is aside the speech, Stoppard inside. Indeed, the deeper implication that philosophers let about society, have not come to terms with the relative universe is not left unmarked. For Stoppard, though things are so unmarked it is difficult in a review of this length to reflect the richness of the play in detail as I'll conclude by just mentioning a few productions.

It is undeniably John Gaden's show when we come to the rating. Gaden, looking perhaps a little too young and awkward for George, gives a dazzling performance. High energy, intelligent but perhaps not quite moving enough. Geraldine Turner spent a little money in Dostoev though I'm sure she will sink down in the usual programme. Perhaps but we can detect a small weakness in the production. I did not find the George Dostoev relationship moving enough though an opening night I stayed the door form of the play's heavily outperformed the sport. George Whalley's Sir Archibald Jumper was as naive and cynical as it should be, and thoroughly intelligent. Walter Pym was fine as Cassius and his shock of white hair reminded me of the late Lord Russell. coincidence or a win? I thought that Barry Lewis failed to bring out the character of Inspector Bones with all that loving goodness (but Stoppard goes to his ego). Mary Hearn gave a sustained, amusing and concentrated performance as Moore's silent secretary. Despite these minor criticisms this production is a most credit of its own.



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International Year
of the Child 1979

Children's Theatre: A series to mark The International Year of the Child

Interview with Helmut Bakaitis

When I first knew Helmut, ten years or more ago, he was an actor who was beginning to be interested in writing. When we first worked together he played Pericles in a production of the play that I was doing for Unit 4, and the Duke of a Measure for Measure that I was doing for the SATC. And Helmut wrote a Gothic play called *Shadows of Discol* that we presented at old Bedford and again, later, at Unit 4. My first question then was how and when did Helmut begin the involvement with youth arts and community arts that has led to his present appointment as Artistic Director of St Martin's Youth Arts Centre.

HB: When I was working at the MTC as an actor in the last 50s I wrote my first plays for children (*Pageant of the Love Festival*, *The Little Lady Steps Out*) and the MTC produced them, but the major involvement began in Adelaide with my work as director of youth activities with the SATC, under George Ogilvie's artistic direction — I set up, directed and worked in various, collective ways with the Saturday Company. I was instrumental in setting up the Canbyen Arts Centre. I was a member of the committee responsible for the youth component of the Adelaide Festival — in fact I was on a number of boards with only one thing in common: they were all related to extending public awareness of youth arts.

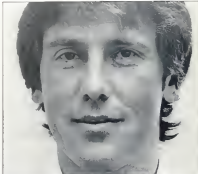
RC: But why youth?

HB: It's not that I see myself as champion of the young generation or anything like that — it's just that I found, quite early in my career, that I got a good response from them. I like the fact that there is no hierarchical system of values.

Elvis, Marley and John Sebastian are equally acceptable aspects of culture to them. I suppose I followed a natural line of development in the sense that the wide range of things I'm interested in can all find expression in youth and community arts — like film and video, or the relationship between educational systems and politics, or the possibilities of participation — oriented rather than product oriented arts. And in the specifically theatrical part of the work, it got a chance not only to exist and not be also to design, direct, choreograph and write plays.

RC: What happened after Adelaide?

HB: I was given a grant by the Australia Council to study with Dorothy Heathcote in Newcastle-upon-Tyne — her postgraduate letter BA (Dip Ed) Drama in Education (later Newcastle University having agreed to recognize my experience as equivalent to the degree). I got on very well with Dorothy Heathcote but found the course rather frustrating — it was designed for theatre students without theatrical background. After two years



Helmut Bakaitis

my thesis, and — to learn theatre terminology and point of view from the inside — had been satisfied as I went down to London. Along with a number of jobs like book-keeping, teaching and modelling, I was invited to make proposals for a Community and Youth Theatre downtown in the *Neighbourhood* to change its management (then put the youth programme low in priority). I worked at a community centre called Jackson's Lane at Highgate on the Youth Community Theatre, and Film Committee, and then, just as Trevor Mann was becoming interested in proposals for a Youth Academy annex of the RSC and I was being offered a full-time position as administrator at Jackson's Lane, the offer came for the St Martin's job in Melbourne.

RC: And what is the job at St Martin's?

HB: I am employed to advise the artistic committee of the St Martin's Youth Performing Arts Centre in developing the philosophy, the programme, the building and the staffing of the Centre from the ground up. This is the opportunity I've been looking for to test theories and ideas I've been developing over some years. In the first year I'll know that if anything goes wrong it will be on the basis of my own decisions. We are waiting from a 1951 postwar theatre with a number of

associated small buildings around in a well-off middle class suburb. The plan, first of all, is to turn into a state where the public arts provision with a bias towards young people. Secondly, we plan to develop a policy of theatre here and one which will break down traditional prejudices about children's theatre. Thirdly, we plan to set up a community youth resource group with a staff of twelve (fifteen posts like theatre manager, front-of-house manager, catering manager etc. with apprentices from unemployed youth programmes who can, for example, make a six month job on time at home at St Martin's, who will assist groups and individuals with performing arts projects which they find difficult to implement by themselves. Suppose four kids wanted to form a rock band and needed an amplifier — we could investigate costs, write applications, find rehearsal space and generally provide expert back-up and assistance. And finally we propose to establish it as a community centre for the local residents. Despite the socio-economic level of the area we feel that there's a real need for not only services but also interests. Although South Yarra has some transient and newly populations in at least two thirds of the community is made up of old people.



International Year
of the Child 1979

BC: Having worked there myself, I have some vivid memories of the old theatre. What are you going to do to it structurally?

HB: The front wall on St Martin's Lane will provide space for a large community mural and access will be from the side of the building. On the ground floor will be a coffee shop and a large open area of performance for gallery space. There will be access up to the main auditorium where the food serving will be reduced from 400 to 200 and the stage space will be doubled. Additional movable seating will be available for positioning anywhere in the auditorium to give as many stage audience relationships as possible. We plan to extend and convert the church, to have two self-contained workshop spaces, the old factory will be made into an acting space with a video room, an open air regeneration area and a "well" area for craft activities. Actually we are trying to keep all the structural planning as open and flexible as possible - this is not a situation where planners and bureaucrats are bringing in architects to design something that will look nice in a blue print vacuum. We will evolve and re-evaluate the planning at every stage of development. We are leaving the re-development of the car park space, for example, until we have a response to the other areas of re-development.

BC: What about the ideology of the Centre?

HB: I would like the sort of the centre to be the identification, the manifestation, the focusing of various youth ideologies.

BC: What's a youth myth?

HB: John Travolta, punk, ideas and trends that form part of the youth sub-culture and have no place in the cultural mainstream. The youth myth in the Banquet centre the translation of popular ideas, concerning national or national phenomena into narrative or ideographic form.

BC: Why do you feel a need to identify and promote this myth making process?

HB: The youth myth, mainstream attitude to these myth is ritual academic, and from an outsider's point of view, I would like to study this growth in a broadly supportive environment. I am particularly interested in the political implications of these myths.

BC: How does politics get into it?

HB: Politics is implicit, but often unexpressed and unexamined. All these myths make political assumptions. Look how the Greek myths supported the religious, political and social structures of the period. And incidentally look what a vital role the Greek drama played in questioning and re-examining the myths.

BC: Are you confident that you can successfully identify and examine and that you can be coherent in following it?

HB: I don't want to succumb. I want to help in a way already existing modern art. It is true that I want to provide an environment in which myths can develop which are alternative to those which support the current political climate. It is because I feel that and that for my myth to develop in relation to the status quo, political influence on the media, on education, on every aspect of daily life makes an environment that is increasingly hostile to alternative myth.

BC: Aren't you afraid that the people who fund this activity might regard these myths as subversive?

HB: Liberal ideology is supposed to embrace all shades of political opinion. It thus sounds a little naive. I can only regret that the aim is to provide a centre for the study and fostering of all the tendencies that exist in the society in which we are placed. We are not arguing the society in which we are placed (the area and drop-out) - we are trying to clarify an processes in an analytical way and to find solutions within it. The result for young people would simply be an early awareness of politics and the political implications of their myth. At a time when the state can would like to protect all, own, subversion by "political" living, the media, the Arts, and Canberra, I am simply saying that what we need is not to know less about politics but more.

BC: How long is it in the project?

HB: It will be re-examined annually. Each year will be planned on the basis of the previous year's experience. At first I propose that staff will be appropriated as follows: 30% on administration, 30% on creative work, 10-15% on methodology.

BC: Do you now see yourself as an administrator rather than a creative person?

HB: No. All the staff will be people with arts backgrounds, people who have had to become aware of administrative techniques to move their own talent. No one will be employed for administrative talent alone. First the struggle between the arts and administration must be broken down, the myth that artists are unpractical divorced, committed artists have to be placed in the work.

BC: What sort of practical non-administrative work will you be doing?

HB: I'm working on our first youth theatre project, making images from all over Melbourne will be doing a close knock survey of members of life in South Yarra - we are documenting a social history of the area. There are people who have been living here for fifty years, that is taking place over Christmas and into the new year. The next step will be going to libraries on the material collected into a large scale video exhibit. That will be ready by April and we'll have to find a venue for it. The building work on the theatre will not be completed till June and the first project in relation to it will be the mural on the front wall.

The final financial approval for the project had come through just before I talked to Helmut and he was looking staid and doubtful. The only aspect of his expert ability that seemed to be doomed to partial eclipse was that I have always particularly admired his work as an actor. Helmut is the lead on stage who is interested in the whole context of a production, who can clearly see his role in relation to the whole project - in short, the best kind of actor and early in my experience, the kind of actor who rarely becomes disillusioned with directors' manipulations and the task of acting. Well in Helmut's case, our first on the performing was to move that belief, by our gain in the other departments. And he did speak of a lingering ambition to play Ibsen!

1 More people would agree that the Arts are an essential component of every child's experience in schools, and many would agree that the state of arts in the provision of culture in our society essentially REFLECTS the quality of our experience provided for the young. Therefore the promotion of any federal or state policies regarding cultural programmes in schools that does not have direct relevance to children, young people and the very philosophy of education itself, can only be seen as divisive and ultimately destructive.

Any indication of new directions in arts education must in the first instance fully recognise and at least partially understand and evaluate the learning process involved. As well these new directions must include a conscious development of critical and discernment critical in young people. At the very least, the new specialist committee will be a more discerning one.

2 In Australia we need to value arts participation programmes highly in the scheme of children's arts.

These arts programmes need to have a definite framework, that is the programmes aim to directly affect the perception of our social structure by young people. For example, we aim to collect 40 young people in the tradition and materials of a community model. During this process we hope to achieve a number of learning objectives, related to purely personal development, but as well we hope to encourage the participants to respond to their everyday environment in a fresh and stimulating way. ("What is a wall not a wall?" syndrome)

3 Arts experiments have a great deal in common with the educative process, at least in the primary stage, both are concerned with fostering a child's understanding of social processes, both are concerned with the development of a SPIRITUAL ANALYSIS OF SOCIETY. The artist has some advantage over the educationist. The artist can perceive the mass character of our society at much greater moments through an analysis of its sign-systems and SYMBOLS. My symbol, I am referring to the whole range of images and words that are part of our contemporary vocabulary, the vocabulary that changes almost daily. John Travolta, Action Deceit, the 80 ad-vertisements, Coca-Cola, all of these images are symbols of much larger social Arts in education programmes there should first and foremost be concerned with the study and evaluation of these symbols in the process of sociology.

The Politics of Children's Marketing

4. The cultural identity of young people in our society is determined by the vocabulary of these symbols. These symbols are both explicit and hidden. When the symbols are manipulated by entrepreneurs, such as the Boywood Organisation, for financial rather than cultural reasons, we begin to consider a serious explanation of an already economically dependent status of society — YOUTH. *Signified* is at least daily providing models for behaviour which are then reinforced with a no-holds-barred attitude, unless the models actually contradict the twentieth century Christian doctrine of the more powerful classes.

Parents will readily object to an advertisement for their offspring which goes over 50% or 100% violence but the same parents have little or no concern for the Cultural or Political implications of the mass-produced Star Wars dolls, for example. Every commodity marketed to kids (Art is a luxury commodity as well) contains explicit behaviour models but their political and social attitudes. If we are to AFFIRM society rather than promote the comic revolutionary dogma, let's recognize that we must all be concerned with the development of discriminatory products in the society of the future.

5. If the structural-analytical experience can be a collaborative one then the process is more more potent. One of the most obvious places for these shared experiences is obviously the theatre.

6. However, not only does most theatre for young people completely ignore this aspect, but it is actually based on a totally false assumption: CHILDREN'S THEATRE SHOULD NEVER DEAL WITH SOCIAL OR POLITICAL ISSUES. Even the most poststructuralist analysis of a Brian Way theatre piece for young people reveals the most right wing aggressive assumptions that make them Mythen against Mythen. Before we continue to give tax-payers' support to the hoardings of well-meaning and well-funded marketers of kiddie images, let us stop to analyse them seriously.

7. The major problem to be faced is that objective analysis generates an undemanding of the issues of Political Process. However, as Australian education integrates the political processes to the same position that the Catholic Church given to the integrity of the Trinity (if you're too young to understand it's a Mystery of Faith '99). The first goal of perception that young people must be given is the tool of political awareness. Only then can we adequately response the cultural character of future society.



Children and the cinema. A spectacle devised and directed by Helmut Bakaitis in Adelaide for the *Other Children* 1975. A cast of 200 mounted a school environment in Venice in 1972. The audience moved from sitting area to sitting area, participating in the students' Marxist analysis of the collapse of the Russian empire.



The vast majority of Drama teachers in Australia are concerned with traditional genre, gender, conservative pedagogies. A few labelled radical by their peers are often constrained in the structural analysis of contemporary mythologies. Drama students at Preston Technical College in conjunction with their teacher Michael Mulhoney and Sophomore, Christopher, designed as a starting point for the exploration of the concept *Second Night* for a production.

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Spotlight

(Continued from page 13)

the similarity between puppets and puppet and reveals in its short history which is currently neo-Contemporary.

The PUK Puppet Theatre from Berlin on the other hand, maintains distance between puppet and audience by using cut strips, altogether and continuous area rods. Using industrial techniques in new ways PUK puppets are coloured and marked in black appearing as hauntingly machine though not obscuring shadows behind their puppets. Energy flows

from puppetry to puppets in its history by itself way. Some of these puppets are almost, because used and for these the puppets own the state into black stripes at the base of the puppets' feet so that the puppet appears almost human as it moves around the stage. As far as exchanging skills, PUK seems to offer more easily adaptable methods in advanced Australian puppets than the more formalised traditional rooted Chinese puppetry techniques could.

In the case of Puk and PUK, we see evidence of what is to become thinking as also concepts — namely that if you do something well you should be able and encouraged to keep

doing it, with money certainly but without the day needs to get ever bigger so go from strength to strength or as put in simply and anyone can find their own side.

The International Puppet Festival in Hohen was not even by a large scale meeting of East and West or the opening of a conference in Australia but a great Australian puppetry a lot to think about. By the time of the 1981 Adelaide Puppet Festival can we hope to stop a few more differences. One thing we can hope for is that by 1983 some of the major puppets will not be in average advantage of what is a significant event in the performing arts spectrum.

Peter Kenna, in his late forties, came to prominence in 1959 with *The Slaughter of St. Theresa's Day* but stayed away from Australia for twenty years for treatment of a chronic illness. On his return in the early seventies he found instant acclaim with *A Hard God* (1973) a play which, as proven by its central part in *The Cassidy Album* trilogy (Adelaide Festival 1978) something of a classic.

Peter Kenna

I will confess my argument that writing on the type of theatre which I believe should be the outcome of a government subsidy, a theatre which can justify the outlay of money derived by taxing everyone and which puts the pleasure it gives to the comparatively few who attend it, is capable through them of giving something worthwhile back to the entire community.

Earlier this year in a letter to the *Sunday Morning Herald* I asked for a subsidised theatre which should not only have a high standard, not only entertain, but which should also enrich the quality of our lives and affect the behaviour of our society by showing us who we are as Australians and by suggesting to us in a variety of ways what we might become.

There is not a rare concept for a theatre. It has been the true purpose of theatre since its birth. It continues to throw us the mirrors in most of the countries of the world. But have we not slipped off the idea of an elevated culture and exposed to the threat of forces which have been growing within us since our own birth. We were conformed as to the purpose of the Arts which, unless they spent time and connect back with their audience, survive only as culture for its own sake, this euphoric passion to which people bring their spectators. It is used by the presence of being to build in the calm waters of conservatism. It is there to succeed not to question. It must never disturb.

This is my as well as a bad purpose. It is only bad when great works of art are defused of their power to lead it, when new music carrying new ideas is only reluctantly and half-heartedly understood. It is not bad unless public money which could be put to a more practical purpose elsewhere is used to finance the sheer luxury of it. Much of present day opera and some ballet, conformed by their own out dated conventions, fall into this category and for too long now much of our drama has looked like going there in a glass case.

Altogether what kind of subsidised theatre is it that I want? May I first get all my chest a couple more things I do not want.

Since I am an Australian playwright you might well suppose I have a vested interest in the maximum presentation of Australian plays in the expense of all else. This is not so. Commonly Australian plays need no one to apologise for them any more. They have succeeded too many times. And in countless quarters Australia, that generous poor local work simply because it is Australian serves no useful purpose. A failure to attract leaves people away from the theatre and thus in London no matter how worthy an

This was first delivered as part of the Anthony Robinson Lecture Series on Drama and the Theatre at Sydney University in October 1979.

perhaps the offering is.

In any case the personality of the Australian Theatre is not wholly dependent on Australian plays or even Australian events — though we cannot hope to establish a national drama without widening both. The personality of the Australian Theatre is dependent in an Australian language. An Australian Style.

The other major thing I do not want is yet another attempt to establish a far-spread English Rep Company on these shores. No I admire the English Theatre more than I can say. I lived in London for eight years and saw a great deal of it. If we could have what they have, but in our own terms, I would be delighted.

In an editorial last month, the *Sunday Morning Herald* asked for a NSW State Theatre which was "robust and pursued a policy of offering that Sir Laurence Olivier, speaking of the English National Theatre called 'the best of everything'."

On the evidence of *The Frontiers* previously stated editorial opinion I took this to mean, among other things, serious directors and actors coming out here to show us how things are done there. But on the contrary of English National Theatre programming what the bolts down for, there, is English actors speaking in their own accents performing on stage English plays peopled with characters whose scientific consciousness are walking around in the streets debate

the theatre, where foreign plays have for the most part, been translated by living English writers who have edged their towards an English understanding, and where everybody concerned in making matters, particularly choice of plays, is being constantly informed by the social and moral mores of the society about them. The English National Theatre is a theatre which is fed daily by life.

But take this opinion and put it down here 11,000 miles away from its source by and large their choice of plays, an attempt to copy their style of production and acting and struggle away the transplant starts to rot out of blood. Much of what we see is irrelevant to us. We cannot properly relate to their complex class structure or express in performance the manners which define it. Their behaviour is affected by a history which in terms of standing monuments and influences from the past is some ten or centuries older than our own. That is a manna here, there is means this. There are no additions.

It would be unfortunate but tolerable had we not the means to create a theatre of our own which can be as relevant to us as theirs is to them. The existence of the Arts Theatre and other groups is proof of this. And yet, for some extraordinary reason, these theatres are generally referred to as "alternative theatres". "Alternative" to what? Only to intolerance?

While I was in London during the 1960's I noticed the reaction caused by Joan Littlewood's production of *1911*, When a Love's War. For the first time to a large audience, someone was saying that the first world war was a meaningless charade, that the millions killed by it need not have died but for the wickedness of a



Peter Kenna

WRITER'S VIEW : PETER KENNA

handful of politicians and generals. And it said that to the very people who had taken part in the war or lost loved ones because of it. As for performance, people were openly, some shouted angrily at the actors and left the theatre. Other cheered their agreement with what was being said. Some correctly had a good time tapping their feet to the music.

A protestation with impact is by no means rare in the English theatre. On the opening night of Joe Orton's *What The Bleepin' Saw* the walls were on their feet shouting at a young gallery to go home if they didn't like the play.

How many English plays produced here have drawn forth such a response? A composer to equal the audience response to David Williamson's *The Club* or Ray Lawler's *Sweeney of the 17th* died for instance.

And there was another occasion in our national drama which illustrated to me perfectly the love shared by a play's direct communication with its audience.

In the 1970's The Australian Elizabethan Theatre Trust presented Richard Benson's play *The Shifting Heart* by a Newa Cui Olyn, playing an Australian, used "Jesus" as an expletive. It was the funniest laugh in the show but it so offended some people that finally a director's body threatened to invade a blasphemy clause in the law and have the play taken off. The "Jesus" was removed. It was the only one in the play.

A couple of seasons later The Trust presented Eugene O'Neill's *Long Day's Journey Into Night* with a "Jesus" or a "Christ" or a "Jesus Christ" on every other page of its lengthy script. No one challenged it, not a single person. When I wrote a letter to *The Weekend* asking what the difference was, nobody replied.

Of course I knew what the difference was. "Jesus" with an American accent wasn't the same "Jesus" we were watching with an Australian one. The same did not confront people in the same way. That is an indication of the power which is generated by people speaking to each other in their own accents, communicating with each other in terms and ideas which are immediately recognisable.

For this reason I believe that the best success of overseas directors and plays here, local theatre companies (I do not refer to people from other countries who live and work with us here) is a personal

touch in the hope that they will elicit our powers of imagination in a more unguarded. They may well inspire our intellectual skills, which is very worthwhile, but they also run the risk of leaving us in a state of artistic confusion.

On balance I don't think there is much of potential risk to be gained by, for instance, a Romanian director coming here to produce a Russian play and in the process turning Australian actors to perform like Romanians playing Russians in the best sense he had with us. Even Orton could not be expected to discover in which ways we are different from Romanians or Russians. He is a free director and did an excellent job. So did the actors. The Lower Depth was a splendid evening in the theatre that it was only that. The people and ideas in the play as they might relate to us in particular were left almost totally unexplored.

Please don't think I am against the best actors in the world produced by the best directors coming here to maintain as I hope that with the advent of cheaper airlines the commercial management and organisations such as The Australian Elizabethan Theatre Trust will be able to produce entire companies to visit us. And together by the aid of their own national styles they will have much more to offer us than isolated personalities.

But to be particular about the type of subsidised theatre it would like to see is operation as far as our approach to world drama is concerned, I would hope we could shake off the habit of simply mimicking what is covered in other countries and search for plays which, regardless of their origin or period, can be related to some way to our national character or to situations among here. Should they be foreign language plays I believe they would best be translated by our own writers to further underscore their topicality.

Having in mind our world reputation for linguistic dependence I have for some time been keen to release *Or Amek*, Jules Romains' delightful French comedy about an entire town which is put to bed by the mere suggestion of illness. And what theatre company in the world would turn up as cost as a Patrick White *Clutter*, a Thomas Kennedy *There* or a David Williamson *Freudman*? I do not mean that these last mentioned plays should be Australianised in any way other

than that their specific patterns should be translated to become a reflection of our own way of speaking.

I would like to see these plays cost with actors who are capable of inducing Australian counterparts to the characters depicted. The Americans have been doing plays in this manner for many years. I need only mention the fifteen Hollywood version of *Julius Caesar* which was replaced on television recently. First, Louis Calhern was produced as both "The First of the Romans" and a New York *Business Times* Martin Gansau in Mark Antony was back for revenging friend and the scolded language of the period fitting out against unwanted authority.

A total example of this sort of parallel costed was achieved by Richard Wherren as his production of *Henry IV* for the Nimrod, Frank Wilson brilliantly translating Falstaff into a North Shore ESL, *Matthias*.

I believe that the very pace of plays and the making of drama in them should be a reflection of the audience's pace, should be linked to the degree of response it allows itself to reveal in real life and that the artists involved in creating and re-creating our drama should pursue this matter of human nature on our streets and in our houses and not simply follow the fashionable conventions of what is regarded as creative character. If the pattern of ourselves for the enrichment of ourselves accords then surely our drama will interest more and more of the population and the prejudice which against it as a pastime for intellectuals will eventually disappear.

I would like to try a hard word on behalf of the wildest thought or downright unsuccessful Australian Play and to beg for it two favours.

The first is that when be given the opportunity to workshop what they have written within the structure of the subsidised companies in order to bring that work to the best production standard possible. In fact of our of town a years which are, of course, unheard of in this country, and considering the importance of indigenous drama I think this is the least that can be done for us.

Secondly, I should like audiences to realise that for too long they have been benefited from the theatrical labours of other countries.

Of the dozens of plays which appear each season in London and New York only a few succeed. We take our pick from this few. Because of this we were simply amazed to seeing plays (and as a matter of course not infrequently just a local one does, it is regarded as something of a theatrical disaster. You can imagine the effect this has on the confidence and future plans of playwrights. Too much is expected of such new Australian plays. They are still not enough for people to praise themselves in readiness to had a great one and, if it doesn't arrive, some people appear to feel cheated. I ask you to be prepared to take the risks that management and audiences in other countries take.

If things continue to improve in the rate they have over the early years then the general standard of what we are trying to achieve may be better sooner than you think.



Julie Ewing, Don Crosby in Nimrod's *MATIS*. Photo: Michael Cook.

Italian avant-garde revival

Claudio Ronzoni and Riccardo Caporossi have revived the unorthodox language of Italian avant-garde theatre. Their starring piece in Milan has they are not mere imitators. They have developed their own distinctive style which almost defies words.

Their first theatrical venture was to write the score of a *Beckett* play on a Roman apartment's walls in *Stretto* (1971), and was in a sack for an hour and reinforced by another. In their next play, *Richiamo Odisseo*, they were comically outwitted by wheels. They recently revived those two plays plus *Three Workers*.

The *Three Workers* scene is a construction site with elaborate scaffolding. At the beginning, there are skeletons between the two workers played by Ronzoni and Caporossi who are authorial-direction of their own plays. Caporossi plays an almost feature figure while carrying both. Ronzoni impersonates a policeman, practical character.

After skeletons along the scaffolding by these man-machine, they build a staircase wall across the wide stage. Despite missing "business", and very occasional words such as builder's labourers imply are, the wall building becomes something having. When the wall is completed, a separation the clown-collaborator.

They come together again thanks to an extension ramp. The ramp apparently, but not in fact, on the wall and then entirely was beyond it. The builder's labourers walk this risky narrow together. Then what looks to be a beam lifted Tower with a life of its own travels up the ramp. Suspended from it by a steel cord is a large gleaming aluminium globe. When the machine reaches the apex of the ramp, the cord extends and the globe rises a few inches from the ground between the first two of the spectators. End of *The Three Workers*.

Similar events are evident in the pair's latest work *Posso* which means "well". They dug out a new theatrical space for *Posso* within the Teatro in Trianonville complex. Transversely across the floor is Kauer's "ink bank" where poor apartment buildings which soon fall over from pre-train light, fire mountain and the-the pretheatre are thick by pool. There is also a concentration of metal disks and undrained theories.

The Teatro in Trianonville complex consisted of three experimental theatres before Ronzoni and Caporossi conceived *Posso*. Now it consists of four. They dug out a circular cavern which can seat forty. In the middle of the white central space is the stage, the well.

There are no grates for those who pass that the play is about what is in the well and what the well means. Initially it is covered by a huge umbrella. Drawing it up, Ronzoni finds Caporossi hooked on to a playing a concerto. There is a lot of "business" coming a race down the well without a ever coming back an echo,

dragged out strange objects, including a live jackdaw. One chicken popped around the wall during an interval in *Three Workers* and clattered throughout it. A blind potter in lowered bucket into the well while naming, after finally reaching there, all the spectators seated were requested at the entrance. There is elaborate drawing of well water which is poured into a bucket which never fills up.

I found the business too long drawn-out. The cost of the play, however, concerns a mysterious character, wearing only flesh coloured swimming trunks, who rises from the well and, without saying a word, leaves through one of the doors can only to emerge from the well again shortly afterwards. *Conosciamo* Ronzoni and Caporossi put a straw hat on his head, erect a cage at head level and the hat falls off. He is not a ghost.

Eventually they reach a large pack from his shoulders to be risen very near from the well. A colourful parachute is attached. They are playing simple, suddenly with the above the well when a head arises under it. They have trapped him! After a moment struggle they wrap the figure completely in the parachute. At that point, the swimming trunk-clad figure rises again from the well and passes between Ronzoni and

Caporossi first over their heads.

In the pack to which the parachute was attached, the frantic pair find an animal's skin. They cover the well with the skin, making it into place as the mystery man's head bursts it and his hands emerge everywhere. Finally, one of the marvellous machines, which are so important in the pair's repertoire, runs on a ceiling track until it lowers a rock which hangs just above the covered well.

Well, well, in my opinion, although they have strong control images, Ronzoni and Caporossi do not manage to weld all the elements in their plays into compelling, significant wholes. They have not eliminated words entirely and more may be needed. But they do not fall into the trap of too-obvious symbolism and they have evoked a valid, *Conosciamo* a different style as well as recognizable theories. Their ingenious stage machines, which recall the inventions of the late Renaissance visual theatres, have a perfection which hitherto do not attain in their plays.

Australian Play for Italy

An Australian play is to be staged, for the first time in Italy, at Venice in February. Michele Tordini, of the University of Western Australia's Drama Department, will perform Jack Hibbard's *A Sketch of the Insignificance at Venice* university.

The Department of Foreign Affairs and the Laureate Board have backed this venture. Queensland's Bernard Hickley, associate professor of Commonwealth Literature at the Ca Foscari (Venice) university, has long been keen on fostering Italian interest in Australian drama but faced many problems.

One was the availability of talent. Bill and Lorna Hansen, formerly of the Australian Performing Group, who spent some time with Hickley, helped obtain some loans from the APG and the Canberra Press.

Another problem was that there is some tradition of drama performance within Italian universities. However Professor Claudio Gualini, who hosts a lively Australian literature course at Turin university, was enthusiastic. Tordini is expected to perform Hibbard's play at Turin as well as Venice and, in both places, students will have prior familiarity with the text.

"It's only a beginning," says Hickley. He points out that videotapes of Australian plays could find a ready audience in Italy.

In Rome itself there are two summer festivals which would welcome Australian plays. Language is a problem but not an insurmountable barrier. Another problem, of course, is the cost of a company. Probably performing in Italy is feasible only for a group staying over on its way elsewhere. And, of course, one or two more plays are required.

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Light opera from Sydney, Rockdale's *Manon*, *Macbeth* from NZ

Sydney's opera year bowed out on the decidedly light end of the spectrum with a *Woman of the Guard* from the national company and a production of *Manon Lescaut* from the newly formed 'Der Flötensommer' from the newly formed Touring Company of Sydney, the only truly operatic production I have for sometime this month (not a staging of Mozart's *Manon* from suburban Rockdale and a concert performance of Verdi's *Macbeth* from across the Tasman — in Wellington, New Zealand, to be precise, where I was able to hear it while enjoying a post-Christmas holiday with my family. The *Manon Lescaut* in December prevented me from seeing

this year's landmark Festival production of *Manon Lescaut* by Ronald Maccaughy at the recently opened new Townsville Civic Theatre.

These relative standards being so widely different it would be impossible to nominate a best among this lot of offerings. Fortunately, perhaps the most provocatively interesting was the Sydney Opera *Flötensommer* because of the potential it revealed in the York Theatre for future spring productions, provided some quite serious practical problems can be sorted out satisfactorily. The jarring stage area of the York

invariably suggests between performers and observers and this production coped very well indeed with the required scene changes by incorporating a flat facade with key props that were easily portable.

The big problem of this *Flötensommer* was the lack of rapport between set and stage caused by the considerable depth of the York pit — deeper even than the newly discovered pit in the Opera Theatre of the Sydney Opera House. I should think in casual inspection, and with no hope of establishing electronic contact between audience and stage performers by the indirect device of direct-circuit TV to the wings, as has proved an available aid at the Opera House. If this admittedly major problem can be overcome the York may well have a real future as an intermediate-sized venue for opera.

Early in the evening, before becoming aware of the problem just described, I was inclined to endorse the uncomfortably frequent lapses in ensemble to the competence of the National Touring Orchestra, which was missing this pit is no clearer than the velvet mall, rather than any of the performers, was really to blame.

It would be nice to be able to say after reporting all the above that the two singers of a supertitular *Flötensommer* really did not the case. Except some excellent performances — in particular from Carlo Zaccarelli, who transformed himself into the role of Adèle with just the correct measure of self-wind up of the brain on *Manon Lescaut* over syndrome a very fine Adèle from Roslyn Dantzer and a thoroughly convincing Colonel Frick from Paul Mayberry, assisted by a good French from Ron Corrigan, the champagne effervescent that most characters in a thoroughly successful *Flötensommer* was largely absent. Another fine Thornton as Escanor, not Valerie Hutton as his stage wife Rosalinde ever really convinced and the rest of *Act II* — admittedly a shame for critics in all but the most highly professional of *Flötensommer* — was an incredibly long-winded seven-chorus scene promising enormous from *Manon Lescaut* on the word parts role of Pierre Deligny.

Like the *Flötensommer* I have been talking about the Australian Opera production of *Woman of the Guard* linked to most advance expectations — if thoroughly as it must be judged on a good deal more exalted level of gratification. This 1984 version of the Savoy operetta is far more operatic than most, and as such ought to not admirably the talents of a top opera company. But dramatic interest was sadly lacking, competing night.

Part of the trouble can no doubt be attributed from quite fairly to the cast being of a pit that is Sydney's Regent Theatre — with an



Russell Smith as Bradshaw in the AGPS *Woman of the Guard*

Photo: Trevor Matthews

unlustrously wide and shallow stage and a swirl of Victorian wallpaper to distract the eye and dissipate dramatic impact. But the problems with that *Prologue* were a good deal deeper than that. Of the principals only Russell Smith's Richard Ashdon was unequivocally right all the time when he was on stage: the ideal *Prologue* was immediately at hand within reach when he was not things plodded rather than flowed. Because it is by and large so straight and non-committal, internally, *Prologue* requires particular acuity on the part of the audience to follow the intricate workings of the standard G and S *Prologue* man was one quite up to Jack Point's enthusiasm or enthusiasm. This, at a time when clearly requires a considerable measure of ignorance coupled early in the piece with a kind of happy-go-lucky philosophical indifference which Owen captured very well indeed. As a singing solo, however, he could not cope with the musical demands of Jack Point nearly as well as the admirably far less severe demands of The usual G and S *Prologue* man: not that he managed to follow off the strains under terrific duress — at least to my satisfaction.

The rest of the principals were reliable without being memorable, which is all the praise demanded of them. I suppose the frequent patches of static drama that descended on the proceedings were more the fault of Bruce Corrie's production than the defects of any individual actor on his own behalf. William Reid conducted competently and the Elizabeth Sydney Orchestra played likewise. All in all it was not a night out to give very excited about yet in 1978.

My impression is that this year's major effort of the Rockdale Municipal Opera Company, the forthcoming arts event in the vast cultural wasteland of suburban Sydney was similarly modest. *Muscle's Men* — a work of considerable merit which ought to be high on the forthcoming agenda of the Australian Opera — was the work being staged.

Like all Rockdale productions, this had its points of interest and its moments of unqualified success but it is a pity that a good deal of change on the ground than what we saw in a good deal more playing. Partly this was the inevitable result of the choice of *Alonso* — hardly an easy piece to stage effectively on one of its first scenes (on players) so few of which have the same setting but one expects technical simplification in Rockdale, and such practical demands were met adequately at times.

The main trouble in the individual performance department was that *Alonso* is not of about opera's less-dreaded success depends on overwhelmingly on one singer: the one who plays the role and Yvonne Lake who played *Alonso* at Rockdale, seemed barely to have penetrated the surface of the character she was portraying. She sang very well, even

physically at times, but there was no indication at any point that she understood even one aspect of the fascinating women who must not among the more sophisticated at all opera — but money matters, social climbing and finally, but gloriously, also the deeply layered with manipulation of society's own chaotic and unaccomplished romantic devotion.

The good news about the Rockdale *Alonso* was that the concert's male lead of Des O'Brien was capably played by Howard Spence, the promising, some who has been singing the standard role of *Alonso* in recent years under the non-descriptive of H. H. the Elia Blue, wearing a leather jacket and riding a motorcycle into place: to prove somewhat unnecessary these days, perhaps that opera is not really a very good.

On the strength of his Rockdale stint, there is no doubt he has sufficient vocal endowment and dramatic talent to merit a niche in the mainstream of opera in this country.

The rest of the principals for the Rockdale *Alonso* who anyone can be too important than Des O'Brien and Martin Lynch, with adequate with special mention due to Bill Tinsley's Leonard and George Carter's Gaudin de Montmorency, as was the drama and then Philip Johnson, as lived in to its general parameters. Musically, by which I mean specifically at least, it was not up to the usual level of competence we have come to expect of Rockdale. Conductor Colin Ashdon allowed the strings, in particular, to get away with far too many lapses of accuracy, intonation and pitch. Obviously the suburban orchestra could not be expected to be made up of top-notch professionals but it has demonstrated consistently in the past that it can do considerably better than it did on this occasion.

That wraps up the fully staged opera I saw during the period under review but final mention must be made of the concert performance of *Madloch* produced in Wollongong on Thursday, December 7 — which is the absence of a suitable professional opera company elsewhere in New Zealand through more or less to establish the art form on at least a semi-permanent basis was the night's major opera event of 1978. Three lay people were inspired from overseas for the occasion — two from Australia and one from Europe.

Particular mention for me by in the prospect of hearing the noted Auckland-born baritone Donald McIntyre, in the title role and though an apology was made on his behalf at interval and he seemed one of *Madloch*'s last act was he sang most impressively. Particularly impressive was his deeper speech early in the piece — which was up full of dramatic intensity it was at least possible to forget momentarily that this was merely a concert performance. It was easy to hear why McIntyre has made such a name for himself in Europe in the busy Wagnerian opera era.

The other two singers, both from Australia, were Elizabeth Portwell and Vance Cavendish — the former retaining the role of Lady

Madloch, which she sang earlier in 1978 in Sydney. McIntyre and Cavendish, the latter in costume.

Portwell, turned in quite a good performance, though perhaps not quite with as much interest as her leading opposite Robert Almond in the premiere performance in the Sydney Town Hall in January, apart from the chance to hear McIntyre, musical interest in the performance centred on the New Zealand Symphony Orchestra which played superbly most of the time. A few moments of the credit for the evening's success of the *Madloch* must naturally go to the conductor and Cavendish turned in one of his best performances in my experience — giving admirable attention to detail but never losing track of the sweep of the unfolding dramatic action.

McIntyre and Portwell were given splendid support by resident artists, though of course the *Madloch* between them manipulating the solo singing department far more than in most operas. Anthony Beckett was an outstanding *Madloch*, and Bruce Corrie a good *Baron*, though lacking a vein of sufficient character to do dramatic justice in the part. The Orpheus Choir of Wollongong made some very pleasing choral sounds — a little too pleasing, if I need, to be audible in a jangle of voices and a shade too refined to be convincing at a vital moment when announcing the downfall of a warrior and the accession of a new king.

Overall, though, it was clear as dramatically interesting as it was, it could expect from a concert performance, though it was a pity the piece was sung in Italian making it impossible for the vast majority of the audience to follow the proceedings in detail.



Elizabeth Portwell as Lady *Madloch* in the *Alfonsina* production.
Photo: William Munday

File Mal Guardee and Spartacus

The Australian Ballet's production of Ashton's *La Fille mal Gardée* is one of its own stalwart works, first produced when the company was in its fledgling stages and the Royal Ballet's *opérette* was about the only sensation it had.

Since both things have broadened out a bit, but that national popeline still remains, Macmillan's *Les Héloïses* will be part of next year's Spring season. There was hope at one time that the AB would get the rights to his *Song of the Earth* but some obstruction arose somewhere. The Administration has apparently got its heady eyes set on Macmillan's *Midwinter* and it goes without saying that this last is another dense, full-length blockbuster.

I'm afraid that I fail to see why *La Fille* is regarded as such a great work and why so many ballet companies choose to have it in their repertoires. The choreography, occasionally beautiful but more often merely workmanlike, is pretty thinly stretched over two hours of viewing time. Probably Ashton's greatest gift as a choreographer is in character dance, and character dance needs a story line to which to grow, but here I am probably well answered by the fact that arguably Ashton's greatest single work, *Symphonic Variations* is mostly plotless.

But what one remembers most about an Ashton ballet are those richly drawn individuals. The Ugly Swans in *Cinderella*, Puck in *The Dream*, all of the cast in *Diaphanes*, *Variations* and the lovers in *Daphnis et Chloé*.

The greatest and most memorable characters in *La Fille* are the Widow Simone and the shrewd son Alain. Both of them are comic and both have very little "pure dance" to dance, what is the essence here is a human being captured in movement, movement that captures truth of personality and mood.

But for me at least, these fascinating little character sketches are drawn at the expense of the ballet as a whole, the central lovers become ciphers, and although lovers are necessarily having most of the time in ballet, in *La Fille* they become even more pallid and unsexed, than ever.

But I suspect that what captured Ashton's imagination in this particular ballet was the period and the place, this of an idyllic pastoral Provencal setting that seems to have stepped right out of the pages of Molière and Racine, a cloud cuckoo land of brooks, meadows and noble peasants acting as a watercolor backdrop to a tale of love's single minded but long, troubled road.

It is the atmosphere that matters most in *La Fille*; there is no evil as such, just misunderstanding, no violence, just the sunny ignorance of nature. The work is saturated with the feel of the countryside. The chicken dance is sprightly, ridiculous to open the work, the multi-purpose peasant frolic at the drop of a worker's snail and chaises of wheat, with charms and horses and carts abound everywhere. It is all totally benign and harmless and slightly like *The Tale of Beatrix Potter* —

and that is I suppose the charm of it for many audiences.

But dancers, specifically the corps de ballet, get terribly sick of it, especially if they have to dance it for three weeks solid as the members of the AB were called upon to do last year. The actual amount of dancing for the corps is small indeed, most of the time all they do is march, walk about, or curtsay mindlessly and even curtsay in too strong a word here. But they have to do it, Ashton put them there for a specific purpose, so act as an atmosphere.

As for the principals, I thought Ray Powell's Widow Simone had the edge for warmth of character. He's taken the part almost since the AB first performed the work and the character has grown with him. One can understand why he is in control that the Widow is overbearing and dominating only because she wants the best financial deal for her daughter Lise and then because she loves her. It is merely unfortunate that the wealthy landowner's son is such an unattractive dolt. Alan Alder as Alain brought out the pathetic, bewildered aspect of the boy superbly and one could only feel deeply sympathetic when the violent, unerring side of those peasants came to the surface in the second act when they decide him, chase him and generally keep him apart from the objects of his affection, his red umbrella that he hoards like a life-line for protection, and the Widow's daughter Lise.

Only Marilyn Rowe of all the casts is



Algislandas von Heidenroth (left) and Darle Bahr (opposite) in *Spartacus* Act 1 (The Gladiators Fight) "Spurs across Season Sydney 1978"

one was able to convey the sweet if rather business-as-usual aspect of the girl Rose, even dancing with an injury, danced full out and possessed the pleasure of the dance challenge with the peasant lover Colas. One felt here that she is Lisa, and Gary Norman as Colas, had been sweethearts for quite some time and that they were permitting the audience to share their intimacy. Lisa is the sort of part that Rose can do so well. Norman was able to switch her as part and form and their pas de deux in Act 3 like so called Penny Bailer past) were as the triumph of liberation of their young, unskilled love.

Act 1 opens to us back from her place as principal ballerina with the Royal Ballet and has made Lisa one of her signatures. On the opening night she easily scored well, going on approximation of the girl. Lisa was here just a slightly little dancer, hesitating and willful. Her constant direction of duty conveyed the distasteful feeling that perhaps she considered herself above it all and should be allowed to be a free spirit, a woman of means which was, of course, totally out of tune with the work itself. La Fata is based up first and last with the love and labour of the land, the isolated dancer never shows their face, this is an orchestra world without a class structure, mostly family ties and social maintenance.

It could not seem to Ann Jennie's Lisa, her dancing was more technically proficient, perhaps, than Rose's (the Baler was at times was flawlessly executed) but the heart was cold. She certainly wasn't helped much by Kevin Coy's Colas. He postured and pruned, danced with good control but the last himself just appeared as a hypocrite, slightly ambiguous in his defiance and burning of the Widow.

When he and Jenner danced in Act 3 there was a distinct whiff of the 19th century French balletic conservatism,

and though the form of the work comes to us from that season and the Paris Opera courtly period entertainment, the feeling of the ballet as such is an entirely land-scape away.

As for Lucien Scarp's Spartacus I'm really not quite sure what the landscape would be there. Spartacus himself I suppose, but not too real, the politicians in Hungary would be impressive of that.

Nevertheless, I have no doubt that Spartacus with its solid intentions would certainly make its point in its home country, but it is rather curious to see a production of the apparently alienated West Spartacus of course is the famous tale of the Greek slave who spearheaded the conversion of slaves against the oppression of Imperial Roman might in circa 74 BC.

I'm not quite sure that it is just the somberness of Aram Khachaturian that makes it a fascinating subject for Iron Curtain ballet companies. It's a matter of parallel to the theme. When, in Scarp's version, we see the massed cohorts of a Roman legion running in a body towards the free of the stage, their shields and spears bristling, looking like an armoured tank, one can be sure that the ghost of the '36 invasion is there in metamorphosis.

The Roman Bobbie Ballet also has a (quite famous) version from Copps, but in that one, there is a distinctly different feel about it. There Spartacus is a figure of the proletarian burning his bonds and leading his followers to the stage down played on the horizon etc. But in the Hungarian version there is a painful sense of the necessity of defence for the slaves and the ending with Flavia, staring wide eyed into the future as the dogging masters of Rome march past is an unswerving symbol of unending oppression and loss of will.

None of this would seem much of

course if it were not for the singing that Spartacus gets. The work tends to be a series of highly dramatic tableaux, each hammering its point home with powerful blows. There are some amazing bits of song, silence and feeling within the work. Act 2 sees Crassus the Roman General being haunted by the memories of those slaves that have disappeared and none on to power. He is filled with remorse and suffering that goes into a moral and social conscience that I'm sure the real Romaans never had.

But this is of course purely a matter of balletic structure, and constrained by human nature. What matters in Scarp's version is the feeling that Spartacus is wise and always a human being, a mortal man like any other and not some plaster hero. All the other men, Crassus, Flavia, the gladiators and so on are all human, it is a human drama. Even as Crassus takes an oath before the Roman Senate to terribly stiff and boring lot of pompous oath) we are aware that he is pointing on the paraphernalia of his position as a Senator to crush the rebellion, the real man is lost underneath the breastplates and swords, he is doing his job just like the SS and the KGB or the CIA would say they do.

It is this sympathy for humanity and the dramatic consciousness that move Spartacus forward considerably towards us (tragic end). I am afraid that quite often some of Scarp's choreography obscures its parallel and in a couple of places threatens to tear the whole structure to shreds.

The opening flashback scene, that has the youthful Spartacus remembering his happy past and Lucius' conservatism is excellent, as is the feeling of a whole race of people thrown into subjugation as the Legion makes its first crushing appearance.

This is followed by a fairly tedious



Gary Norman (Spartacus) and Marilyn Rose (Flavia) with the rest of The Australian Ballet in Spartacus Act I

Dance

some of gladiatorial training with its protagonists snapping their swords in time to the music and much gladiatorial head-slashing to approximate sword-wielding masculinity that all is not lost.

This scene occasionally goes too far in warring the two scenes of gladiatorial (one of which is Spartacus' forced to fight each other to the death for the pleasure and entertainment of Crassus and his effeminate friends). This scene is undoubtedly one of the high points of the whole work, and it was here that Dale Baker as Spartacus came into his own and drew the audience into the story. He was far better than Gary Houston who in the same role didn't even touch the heart strings. In fact Norman was far too distracted throughout, he dazed and 'acted' as if he was worried about having left the gas on at home, it was not good enough. Even though Marilyn Rowe as his wife Flavia danced her guts out trying to hold up the evening, it didn't succeed, as much as dependent upon the dramatic skill of whoever portrays Spartacus.

Baker put so much more into it, more emphasis on the pheromones of his soldier, more edge to his character, more contrast to the feeble leader of an ill equipped band of revolutionaries and the loving husband of Flavia. There was more feeling of hatred, anger and indignation and it was elegantly portrayed in that gladiatorial scene that he was also helped out by his fellow fighters from Paul de Munson and, especially, guest artist, Augustus van Heerden. Van Heerden's solo, after having stopped short of killing Spartacus and having fought off all the guards, was superb. It was unusual but full of rage, the audience was riveted by it, and when he was impaled by a spear while trying to assassinate Crassus he had the audience gasping. I for one would love to see him make the lead part himself,

whether he's negro or not, it doesn't matter.

It was interesting later this than burns Spartacus as a whole into the memory. Unfortunately the unfortunately named and funny 'cops' scene in the Roman court nearly destroyed the whole thing. It should have been far more ironic and repulsive, partly ending with a metaphorical ballroom. It knew the time was M.D. and the Empire wasn't as decadent then as it was in Petronius' time, but the audience should have been filled with more contempt than it was. It should have a court worthy to be swept away by the revolutionaries that invaded and toppled it out.

But with some of the most unimagined and stupid dancing for the female corps and a Bell Dancer that was the most out-Ruth Petronius routine I've ever seen, there was a fine opportunity lost. I know that probably a couple's have been as strong as danced when done in Hungary (the Soviet Ministry of Culture would never stand for that) it could have been combined with far more depth for an excellent Westerner.

Anyway, in that past Robin Cox as Crassus was as good as can be expected and his dancing in the Court scene (despite some mixed feelings) was rich and rewarding. When Baker came in his solo in the next scene that too was powerful and enthralling plus despite some missed landings and a bad fall at the end. Ann Jenner as Flavia was just as powerful and deft as any of the girls in this excellent cast, as was Marilyn Rowe in the opening night cast. It is a pity that the very first scene was mismanaged. After a knock-out build up in the final part de Munson and the two lovers escape their love for each other in the face of imminent defeat, the scene just collapsed. While the pas de deux music built vigorously up

(the famous Oedipus Lux theme), the Legatos swept in and captured the revolutionaries without the violent struggle and Flavia gave vent to a hysterical dance of quiet anguish and had to sit on the bottom of the stage and watch her husband and comrades being whipped on to their execution. It was too static and the scene almost fell in its tracks.

Still, despite some misfires like this, Spartacus can be claimed a success of course by the company and the male corps de ballet especially is entitled to a show. De Munson's skill has always been in the Australian Ballet's strength and how they all seemed to pull together right after night for more than they did in *File and Garden*.

It will be interesting to see how they tackle the demands of *Campana* this year (an old favourite given a new coat of paint) and Prokofiev's *Anna Karenina* later on.

What we need now is something excellent to show off the expertise of the female corps de ballet, I make Markarian's version of *La Bayadere*, Act 4 a suggestion.

It will also be instructive to see how the company manages *Les Ballets Russes' The Concerto* too, this balletic work has to be done very carefully. It is for us the only exciting work to be mounted by the Company next year and it fervently does my hopes that if Robin is pleased with their solos (and he may allow them to do the sublime *Dances of a Cathedral* one day. All of this depends of course on whether the accompaniment and paper shafflers in the Administration think they should do yet another damn blockbuster or not.

One hopes that the new Artistic Director, Marilyn Jones has some say in the matter. (See Q&A for Marilyn Jones' quote.)



Artists of The Australian Ballet at Spartacus Act 4 (Chichester School)



George Dreyfus: The composer as cabaret



George Dreyfus may have achieved a new type of music theatre. As some readers of *Times* Australasia will know, he has been performing recently here in arrangements in which he reveals a corner of national sense of music, and, in particular, of his own music. With the assistance of another musician who plays electric piano and synthesiser lead makes any other appropriate notes that are required in the course of the programme, Dreyfus plays themes from his film music, his operas, song tunes and one or two special pieces which he may consider special for this kind of programme.

Dreyfus' own musical instrument is the bassoon. Many friends and admirers of this composer would agree that the bassoon is a particularly versatile instrument for him to play. It has a rich variety of timbres, it can shake like Stravinsky or sing in a noble and plaintive style in a register which might occasionally be described as strutting in a rather unattractive and elderly voice, and, as everybody knows, the cork-popping abruptness of its lower notes and its ability to jump around rapidly from one register to another have made it a

fantastic vehicle of composers who wish to proclaim that they are making a joke. Nevertheless, as a wind do not seem to exhibit much sense of comedy in themselves. In this respect, Dreyfus is an exception, and yet his clowning rarely extends to his actual playing of the bassoon. It may seem very odd at times that some of the music he plays in these two-disc cabaret sessions should be best suited for bassoon and keyboard in all, but Dreyfus plays them seriously enough when it comes to the point. You can hear him in action with Paul Grapowicz at the keyboard playing, just such a programme on a disc entitled *George Dreyfus — Live!* produced under a label whimsically labelled *Three Feet Records* (TFP-002).

The address of *Three Feet Records* is 4 Centre Street, Cumberland, Sydney 2124, which is not a hundred miles from the composer's own address. I am told that only two hundred copies of this record have been pressed and that there is not likely to be a second edition even if the demand is considerable. In other words, this is a disc which seems certain to become a collector's piece, quite apart from its considerable merits as a statement of the inimitable craftsmanship in which Dreyfus takes as his subject matter his own life and music, and attempts to make the arrangements false claims and manifestations of contemporary music expressing and exhilarating even to a listener who has no particular interest in the subject.

I must make it clear that most of George Dreyfus' memorable talking is on this disc. The material is restricted to the essay he sets to illustrate his very personal kind of chat. This may seem a pity at first, since it is much easier to reconstruct one of Dreyfus' pieces of music than it is to capture the precise flavour of his wild and wonderful conversation. On the other hand, it would hardly be fair to the blind artist of his comedy to reject it so as to say over and over that there is a deeper reason why the contents is not scrupulously faithful to the clowning as anyone who knows Dreyfus reasonably well will soon discover, there is a quite serious purpose, and that purpose is revealed by what remains of the *George Dreyfus Show* on this disc. The purpose is simply to further an understanding of his work on the part of the listeners to whom he can speak at first hand. It is a kind of travelling museum in which Dreyfus demonstrates that he is not content simply to accept the unpopularity and relative obscurity of a great number of contemporary composers but is prepared to make his own creative personality and his own creative music a show.

Listeners who admire Dreyfus' professionalism as a composer for theatre and television may well prefer to acquire another very strong disc on which the composer conducts the Queensland Symphony Orchestra in music for an opera and TV series. The scores represented are those he wrote for *Ruth*

Let the Ballroom Go, From Without Glory, Marjane and A Street From Paris. This disc has been issued by the World Record Club (RWC-128). Its title of *The Film Music of George Dreyfus*. This is a highly recording of high standard playing which combines some slight imperfections in detail. The record is indisputably listening for anyone who wishes to study the professionalism of one of our finest composers of music for the screen. It is also likely to yield a good deal of pleasure. Some of the pieces lack only the projection of a wider market for them to achieve international success.

One of the hardest things to do with any group devoted to the playing of medieval or Renaissance music is to keep it going. That is something that Winome Evans has done with conspicuous success, as witnessed by the continuing career of her Renaissance Players in Sydney some twelve years after the group's founding. Anyone who has been involved in the performance of music of these periods knows that the spirit and revitalisation of pieces is a matter calling for some boldness and decision in relation to the surviving forms of the music as scores. Winome Evans has arranged, often very ingeniously and effectively, a large number of the pieces performed by her ensemble, and this arranging, after also is usually identified in her programmes as *Survive Players*. If you find the first part of this music strange, try reading it backwards. Winome Evans, *Survive Players* and the Renaissance Players have combined their talents on a *Christmas* disc of Christmas music entitled *Adrian's Apple* (CPC-101), also available on cassette CPC-8035. There are some medieval and Renaissance pieces and one or two carols that every listener will know. The male alto Graham Packer and the baritone Lyndon Terrance are supported by a menagerie of medieval and Renaissance instruments played by members of the group, and the arrangements have some points relating to themselves or greatly extend the scope of the partly vocal part of the performance.

Listeners to this record will soon realise that, although Winome Evans is quite capable of restoring her chosen to what is known of performance practice in a period appropriate to this or that piece of music, she feels quite free to make freely music the common for the style in which she arranges and performs music which is less freely tied to any one century. Some of her arrangements on this disc are amusing, evocative and delightful. I shall be surprised if anyone finds them as unimpressive against enjoying the disc and doing so repeatedly. We all know how Christmas records tend to have a very long and playing life and how they come or how far from the remainder of the year. I do not think that this need happen or ought to happen to this engaging record in which the emphasis is on the Christmas quality of the pieces but on their purely musical possibilities.

The immortal, the ephemeral and the bardolatrous



The immortal by Geoffrey Willmet. (Lester Kienker for FI)

My Grandfather Robert, Margaret McCall Robert Books, pp 32, \$5.95

A Dramatic Appearance by Peter Hazzoun, Methuen NZ, pp 211, \$11

Edward Bond's A Compassion to the Physic by Malcolm Wood for British, in Publications, pp 140

British Theatre (Lester Kienker) (Lester Kienker for FI)

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biographical books about the theatre, which as so often and is getting less removed from the art of theatre. My Grandfather Robert, edited by Margaret McCall, seems rather unimpressive — being a collection of reminiscences by people like Peter Rabbit, Lili Polina, Brian Gray, Patrick Macnee, Max Zerk, and Ann Jellicoe and others about their early training. It ends up vaguely suggesting that the chief delight was given by Robert Mottley, who can make a lot of sense on one has read about of witty and amusing. The book also has the splendid line, delivered apparently completely seriously, "if RADA taught me anything it was how to get rid of my American accent." Now we know.

Here New Zealand like Australia, is suffering from an ageing of theatre and activity in the moment, and keeps sending books about the Theatre. The latest is *A Dramatic Appearance* by Peter Hazzoun, an account of New Zealand theatre and drama from 1930 — 1970. Its chief interest for Australian readers is the startling parallels with our own development. A self-conscious modernism, a pride in regionalist cultural identity, constant reference to overseas authority, the importance of the amateur theatre movement between the main themes of the foundation of large life, the influence of radio, the rise of substandard theatre — this story is very close. Compares the New Zealand Players have their equivalent in our Trust Players and New Zealand has their monthly Q&A Arts Council. In the seventeen an aggressive new nationalism at last began to overcome complacency that the lack of conflict in New Zealand society precluded serious drama.

Also unfortunately familiar is the cheery unadorned style of the book. Too much of it is motivated in long, unoriginal quotations from and reviews, and too often plays are treated simply by quoting from the critics — which gets a bit like the quotes in newspaper advertisements. This is a history which will make much more sense to people already partly familiar with the subject. For overseas readers it is at times rather unconvincing.

Edward Bond's A Compassion to the Physic by Malcolm Wood and Philip Roberts is an excellent source of information. It has a chronology of his life, annotated with quotes from Bond's bibliography of primary and secondary sources, a small selection of Bond's writings about his work, and a comprehensive list of professional productions of his work, the emphasis the world with references to the most important reviews. It is hoped that this will be more than a set to the P.D. industry but will provide a map to Bond's work for anyone. In the pages of *The British Comedy Series* now we can really know what's coming from

Edna's name, and 'sensible' is the classification system devised by Simon Trueman for British Theatre, published by the British Centre of the B.T.I. All events connected with the theatre are classified by numbers. Thus (B) 140-003 refers to the British Theatre Company's announcement of temporary disbandment in February 1975, (B) 201-003 refers to the opening of *Seven Days' Journey* at the Haymarket, etc. It is hard to say at this stage exactly what one can make of this system, but no doubt as it develops people will think of things to do with it. At least now you have a number to quote to place that something really happened. Useful for arguments at the pub!

Another volume of theatre documentation is *CELT* Nos. 14-15, 16, published by the Centre d'Etudes de la Recherche Théâtrale of the University of Bordeaux. This is a sort of notebook of newspaper cuttings, journal articles and other documents of the cultural and theatrical life and politics of France. This is a volume covers March/November, 1977. A period which the editor says, "with some rare exceptions, naturally in general it gives a picture of the theatre in particular. Even for readers with French are a lot of material to wade through."

John Willmet has done well to make Bond's accessible to the general reader than most other writers. His anthology of Bond's writings, directed on Theatre is now available in paperback. This magnificent selection will reveal to outsiders the startling range of Bond's thought, and hopefully encourage foreign the complex will often suggested that all Bond's seemed to do was focus their delicate pills down the middle of an alienated audience.

Less useful for the general reader is Michael Mottley's *Edward Bond's* which is deliberately academic. Although the publisher's claim that the book is intended particularly for students and actors, people in schools it attempts to explain Bond's complex and literary background and analysis with scholarly argument and poem writing — presumably for the sake of an academic publication. It has the advantage that its emphasis is firmly on the work, rather than the theory and it is comprehensive about the individual plays in a way which may be useful to people studying the text in educational institutions.

One of the best new theatre books of the past year, and one which has already received praise from John Galsworthy and others, is *Clare Boothe Luce's Theatre Games*. This describes her work as an actor, director and drama teacher over the last 20 years, and the approach to drama teaching by her developed based on the use of children's games. It depends on her view of the mind as

composed of two parts — the "backbrain" which is responsible for the control of subconscious or instinctal behaviour and the "front brain" which is the centre of rational conscious or deliberative thought. The kinesthetic "earth" sense the muscular sense by which we automatically direct our bodies in space is the most valuable tool of the actor and associated with the back brain. Those sense and all the subconscious functions of the back brain which the actor uses may be trained or programmed. Action may be practiced using Barker's games which bypass the conscious willpower through which actors learn to approximate performance of an action — like a tyrod who goes to a bank where the keys are and turns it.

Barker invites people to take his book as a challenging set of ideas rather than a "system" to use to start out by trying to prove them wrong. There will be people who will regret his complete rejection of the consensus model as a performance tool (although his idea of consensus is as a rehearsal tool) and a sign of his disclaimer the material on "acting in the third person past" was completely against the norm.

Perhaps, as the maps are level at an elevated age, when almost all the subconscious mind is withdrawn from the awareness of the conscious.

The book also becomes a defence of the state in the chapters, "The actor as social scientist". Barker argues that scientists are actually trained as investigators of human phenomena, social behaviour and communication. The work of many psychologists, such as Clifford, drawn on the theatre and the work of many sociologists, roleplaying exercises and so on is cited by Barker as simply had doctors working with head actors and had no apt. Actors are trained and experienced observers and regulators of human behaviour.

Yet another area in which Discus Games has applications and will be of use to those involved, is in teaching of drama in universities and schools. The plots of the plays are life skills, and the messages of the stories are universal in essence.

New volumes and reprints include the Robert Fagles translation of the *Ghosts of Ancephora*, a new Penguin edition with a very long introduction, notes and bibliography. There is also *Six Feet Under* translated by Liu Jung-chen, which on the basis of the movie dramatist of 1997

and 14th century China. In the *New Medieval* series are *Dayton's All For Love*, edited by N. J. Anderson and *Congress Love For Love*, edited by M. M. Robert.

Finally about *A. The Islands of Miscegen*, by Marvin Rosenberg: which is a very charming book for someone who has had to do more than 10 books in one career than is one of a score by Rosenberg in other times. *The Islands of Miscegen* The Islands of King Lear and it tells you everything you could ever want to know about what happens you or ever heard of has and thought of done with *Miscegen* in an 800 pages a review of masters-critical, historical and theatrical as it plunges clearly through the play, analyzing every line and explaining what every single production ever has done with them (talk about close reading of a text!) For those who can stand it it makes a magnificent work an outstanding piece of scholarship, as thorough as it is critical. An interesting feature is Rosenberg's arrangement for those production times in the US now in England for Tenor's audiences — people who did not know the play at all — to get the power Shakespeare says *Miscegen* could have in the modern world.

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SUB

A.C.T.

BUNRATTS CASTLE (21 116)

Irish Theatre Restroom
Wednesday to Saturday

CAMBERRA THEATRE (49 7608)

The Black and White Musical Suite
7-8 February
Cinema Multiplexes

Elizabeth Theatre Trans/Pace Williams

Productions Director Peter Williams

20-24 February

CAMBERRA THEATRE FOYER (49 7609)

Forum Theatre Loungebox Screen begins mid-February

CHILDERS STREET HALL

Australian Theatre Workshop

Becker Double Bill: Oliver and Shanks, and
Accomplice by Bertolt Brecht, adapted by
Ralph Wilson. Directed by Ralph Wilson

Till second week in February

FLATIRON (49 7609)

Children's Performance Society
The Sound of Music by Rogers and Hammerstein
Reprise Screen Opens 24 February

REID HOUSE (47 0741)

Children's Theatre

Drama Workshops for 9-21-year-olds

Recommence 7 February

THEATRE (49 4522)

Children's Repertory

A Midsummer Night's Dream by William
Shakespeare. Directed by Michael Lamberty
Design: Patrick Green 1-5 February and
Wednesday to Saturday till 24 February

For further contact Margaret Wells on 49 5592

NEW SOUTH WALES

AUSTIN COMPANY

(New phone no 492 0808)

Coffee by Mazarini Tu 3 Feb

Orlando Photo theatre for adults

Late night Promade: Depression Style by Tim
Cookson. Director Jean-Pierre Mignot
Performers: The Amazing Opticians
Friday, Saturday 11-13 pm Sunday 5-13 pm to
14 Feb

ARTS COUNCIL OF NEW SOUTH WALES

(227 6611)

School Tours: Bob Pittman. Postscript and
Puppetry (North Coast)

After Flood Australian Bushings (Central West)
Handful of World of Music: The Bands
(Newcastle Area)

The Dancer Comes Ltd: Elbow Polesiders
(Hunter Valley and New West)

At the End of the Road

Songs of Great Australian Writers (Western NSW)
Global Puppets (Barr) Woodward (Byron Bay)

Spectator Centre: While The Bell Dials with
Lionel Laidlaw Unit mid-February

AUSTRALIA OFFRA (2 8562)

Cinema Hall

After Review by Benjamin Branson 3 Feb

At the End of the Road 9, 12, 14, 16, 19, 21
midweek 24, 26 Feb

MUSIC STARS OF WINDSORBY WAGNER

13 15 20 23 26 Feb

Opera Theatre: Don Giovanni by Mozart

Musicians 17, 21, 24, 27 Feb

RESCUE PRESENTATIONS (39 3678)

Arden's After Theatre written and directed by
Michael Freedland and Ian Howard, with Michael
Freedland and Bob Fawcett. Touring school,
primary and secondary schools in Sydney

Metropolitan Area Throughout February

After Arden's Traditional (South Coast) Indian
Primary and Secondary Schools as well as
Tasmania in the Hunter Valley, North Coast

North West Western and Riverina districts
Throughout February

ENSEMBLE THEATRE (20 8075)

East of the Red Hat written, directed and
dropped by John Erving with Boris Kollias

Melange (Dance, Lin Harris, Lin Karamina)

Monday-Friday 8 pm Saturday 5 pm 1 pm

FRANK STRAINS BILL (47 0742)

The Best of Men written by George
Cannon, with Neil Brophy Barbara Wyndham

Hidden Love with David Meade and Neil Bryant
Begins 20 February

GENESIA THEATRE (22 8028)

The Huggins (Dance for new Lines by John
Dobson. Directed by Ivan Frow, with Peter
Barry, Barbara Fitzgerald, Ruth Ford, Lindsay
Caird. Friday-Saturday 8-11 pm Sunday 4-10 pm

continuing

HER MAJESTY'S THEATRE (212 3411)

Saved (Dance) directed by Peter Darcy Reg.
Licencees: From 14 Feb

KIRKWOOD THEATRE (72 1415)

Kirkwood Hotel, Murrumbidgee

The Amphibious Show written by Paul Chubb,
Patrick Wood and Richard Young. Directed by
Richard Young, with Patrick Wood, Laura
Gabriel, Steven Backs, Robert Moore and
Penny Fildes. Throughout February

MARIAN STREET THEATRE (492 8385)

The Murder Room written by Jack Sharkey,
directed by Peter Woodford with Joan Jones,
Elaine Lee. Tuesday-Saturday 2-11 pm Sunday
4-10 pm from 7 February

MUSIC HALL THEATRE RESTAURANT

(492 2213)

New production written and directed by Sandy
Whith

MUSIC LOFT THEATRE (977 8332)

Encorement revue with The Toppiano Family
and Lee Young until 18 February

On Top of the World by Hilary Bamberger et al
Directed by William Orr with Lee Young and
Ann Evans. From 17 February

NEW THEATRE (20 8075)

Rock, Paper, Scissors The Australian Musical by Dick
Dunstone. Directed by Frank Bacon, with Brian
McNair, Christine Lagan, Jane Stevens and
Marty O'Neil. Friday-Saturday and Sunday
5-12 pm Throughout February

NIMROD THEATRE (499 3023)

Utopia: A Midsummer Play by Alan Bush directed
by Kim Harter. Throughout February

Downstairs: A Midsummer Play Half Hour directed
by Graham Blandall. From 14 February

RIVERINA TRUCKING COMPANY

(266 23 2025)

For production: please the company for details

ROCKS PLAYERS (266 6760 or 378 7670)
Grand Hotel: The Rocks

Jump Mr. White with music/dance by Slater
Smith and Obdiah. Directed by Harold Chubb
with Peter Parker. Commence: Mop and Robert
Harrison. Wed-Sat 8-11 pm throughout Feb

SEYMOUR CENTRE

York Theatre: The Englisher by William
Douglas Home. Directed by George Disher.
George Wilson, John McCallum, Peter
Fitzgerald. Mon-Sat 8-10 pm. Mon-Fri 2 pm
Sat 5-10 pm. From 7 February

Immersed Theatre: While The Bell Dials with
Lionel Laidlaw until 10 Feb

Downstairs: A Midsummer Play by Alan Bush
directed by Anthony Wheeler with Oliver Rodd
and Anthony Wheeler. Until 12th Feb

SEATTLE THEATRE COMPANY INTERIM

PROGRAMMING (221 8122)

Dance Theatre, Open House

A Cherry, Seed by Patrick White, directed by
Ken Skerwin, designed by Brian Thomson, with
Robert Brown. Until 15 Feb

The Lady of the Camellias directed by Ken
Crumphorn. Directed by Michael Pearce, with
Katie Fawcett. From 21 February

Monday-Saturday 8 pm Sunday matinee 3 pm

THEATRE ROYAL (221 8113)

The Red Rover (Yarns) from the New Theatre
Directed by Lindsay Anderson. Starring Rachel
Roberts. Monday-Saturday 8-11 pm
Throughout February

200 PLATINUM (North Sydney 949 6000)
Archie (Archie) (Dance) directed, produced and
directed by John Housli, with the 100 players.
Fri 9-10 Sat 6-10 9-10 Sun 9-10 commencing

QUEENSLAND

ARTS THEATRE (36 2344)

Love and Other Scenarios by Robert Taylor
and Joseph Bologna. Directed: Kim Bennett
To 10 Feb

Arden's After Theatre directed by Michael
Freedland. From 14 Feb

HER MAJESTY'S (221 2775)

Arden's After Theatre by Alan Bush, directed
by Kim Harter. With Pat McDonald, Barry
Crispin, George Peck, Peter Rowley
14 Feb, 18 March

LABOUR (361 622)

Fish Store by John Bratley. Directed: Sam Mee
2 Feb, 3 March

QUEENSLAND THEATRE COMPANY

(221 3171)

Don't Never Give Up by George Bernard Shaw
directed by MacLennan. Directed: Peter Rowley
7 Feb, 3 March

QUEENSLAND ARTS COUNCIL (221 9500)

Downstairs: A Midsummer Play by Alan Bush
with David Bush, Graham Hyde, Geoffrey Crampton,
Pat Thomson. From 14 Feb. To 2 Feb, 3
March

For further contact: Don Bratley on (266) 951 3

Q & Q

(Continued from page 4)

the Commission that while publishers were already severely disadvantaged by the present law, the proposed introduction of a law of privacy would which actors could be threatened by any person claiming to be recognizable and his right to privacy violated as a work of fiction would greatly compound the problem of the creative writer and his publisher. Such a situation is a real issue of a responsible personality which demanded serious consideration.

While the creative writer can claim no direct right to damage the livelihood and reputation of others, the law states that writers can only claim in their own experience. The harm which he may do as freely must be defined as widely as fact than is narrowly as possible."

As a result of the present action educational authorities in Western Australia including the University of Western Australia and the Public Library Board will not include *The Chapel Perouse* or *The Sun, Moon, Stars* in any Australian Literature program or lend either book to students despite the fact that neither work has been found defamatory as a work of law or in itself is defamatory by its author or his publishers. Barbara Hewitt's plans especially *The Chapel Perouse* are widely studied in educational establishments elsewhere in Australia.

Dr Purson had to resist the temptation of in raising these issues to did not question the integrity or sincerity of Mr Davies in bringing his action. He simply wished to point out that the present financial and personal difficulties in bringing the case to trial made Mr Davies extremely pleased and just at his trial time.

I know the instance that universities have been raised to the University Library and the Department of English by the Year 4 teachers of the University of Western Australia that *The Chapel Perouse* and *The Sun, Moon, Stars* should not be used for academic instruction in exhibiting or in discussing literature "for fear of legal action or Mr Davies. It is one of writer and readers at the 4 lessons Teachers 4 reply:

"I question the professional integrity of any educational authority prepared to compromise the free availability of literature on the face of an unproved allegation. The plain fact is that teachers have been told by their union that rates are to reach these steps. This instruction has nothing to do with educational principle and everything to do with financial expediency."

The principle of literary freedom ought to be fought not by publishers but by users who wish access to books. That is why it is up to us as the responsibility of writers and librarians to continue this issue."



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THESPIA'S PRIZE CROSSWORD No 8

Name:

Address:

Across

- 1 Export rings and points to the East (4)
- 2 A large island in the Indian Ocean (6)
- 3 Trained theore found by Ptolemy in the Arctic (4)
- 4 1000 words and a hundred with a cross (4)
- 5 Unlikely looking on Derby (long time) (4)
- 6 Area of publication concerning mathematics (4)
- 7 ...Sisters across group among butterflies (4)
- 8 Location in dark respect on (4)
- 9 The German goes to Richard (names) (4)
- 10 Money changes the position played for (4)
- 11 Open individual has a diamond egg points (4)
- 12 Level for a word a corner (4)
- 13 They might be Dutch (4)
- 14 "There is a woman whose name ... by the sea" (4)

Down

- 1 Spiritual device to change (4)
- 2 Also, discovery by a hundred dates for being locked (4)
- 3 ...color, leave alone, separate left and become, ... (4)
- 4 Play for better and blower to give to Dix (7, 3, 3, 4)
- 5 See it
- 6 In a chair making the papers (4)
- 7 ...it's all wrong (4)
- 8 Near most average in cross (4)
- 9 Based on strongly for great records of it (4)
- 10 The name the Pythagoras in a speech (4)
- 11 Played chess on back wall (4)
- 12 Represents Upland, both completely complete (4)
- 13 Linear system due to the moon (4)



The final correct entry drawn on February 24th will receive one year's free subscription to T4

Last month's answers:

Last month's winners: Mr. V. Kelly of Remuera, Qld.